OCTOBER 1958 60 CENTS

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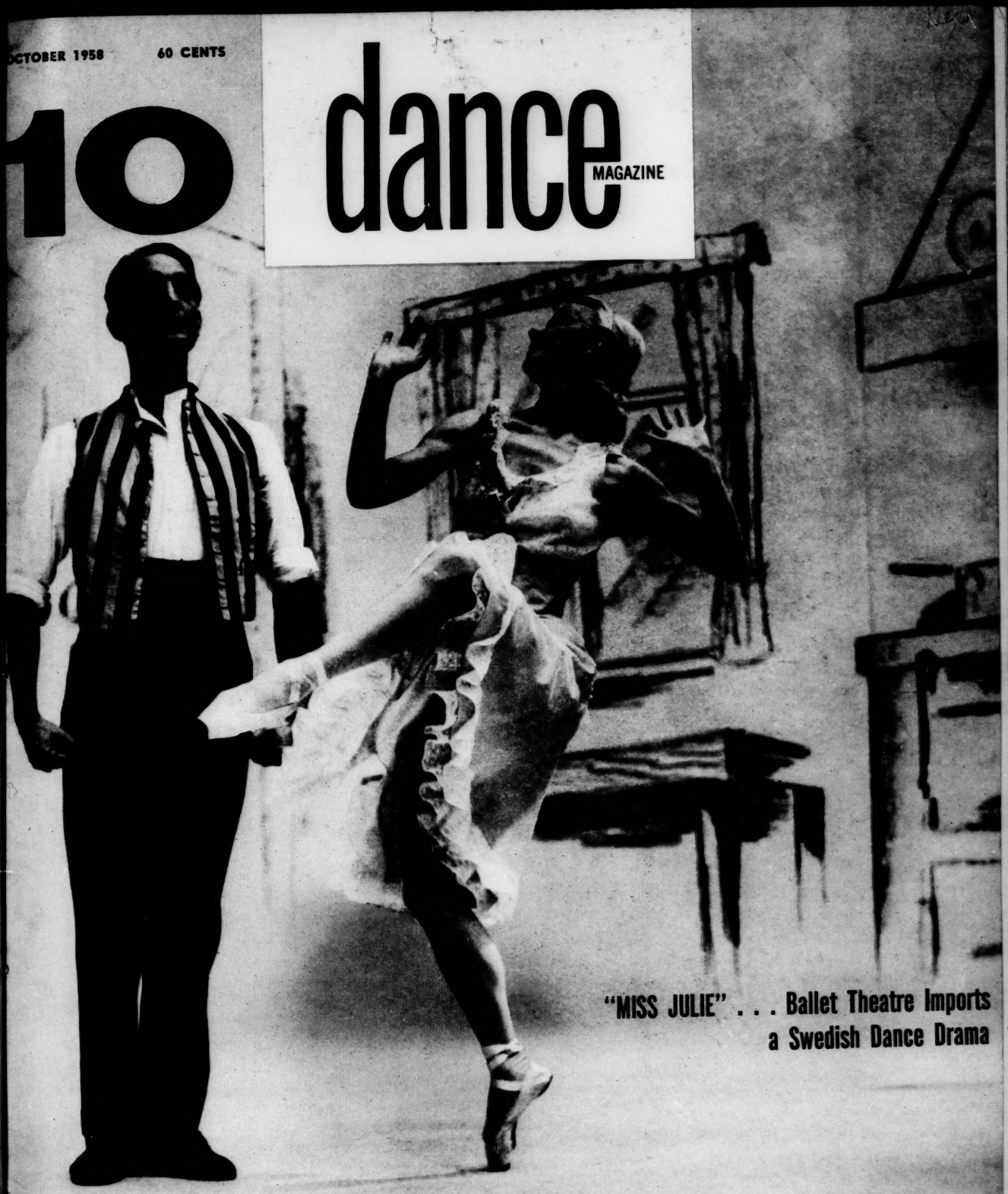
dance MAGAZINE



"MISS JULIE" . . . Ballet Theatre Imports a Swedish Dance Drama

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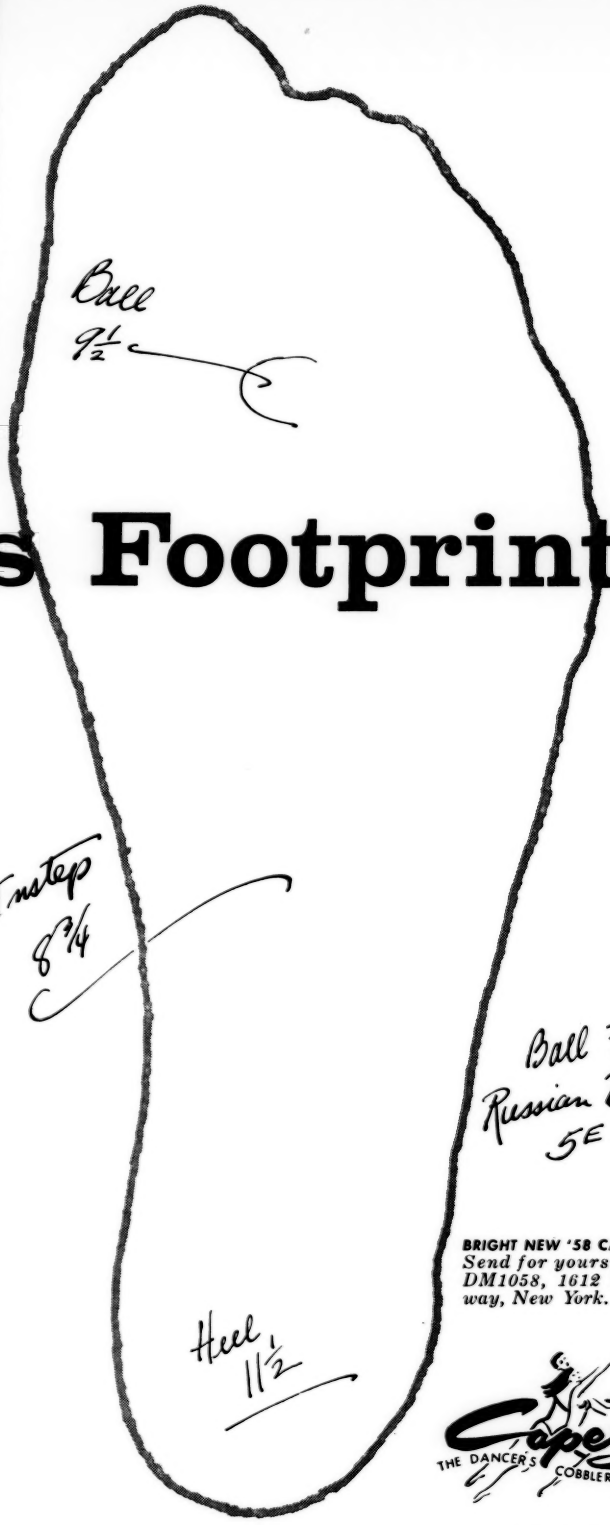
Famous Footprints



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DANCE Magazine's World-Wide Newspaper

Presstime News

"On with the dance! Let joy be unconfined."

—Lord Byron

BALLET RUSSE BEGINS TOUR

Ballet Russe de Monte Carlo begins its annual touring season on Oct. 24 in Poughkeepsie, N.Y. The co. gives 2 NYC perfs., mat. and eve., on Oct. 25 at the B'klyn Academy. Possible repertory innovations are revivals of **Balanchine's** "Ballet Imperial," and "Night Shadow," and the addition of **Frederic Franklin's** "Etalage," staged earlier this year for the Washington Ballet. New BRMC regisseur is **Tatiana Grantzeva.** '58-'59 star line-up is: **Nina Novak, George Zoritch, Alan Howard, Irina Borowska, Gertrude Tyven, Eugene Slavin, Tatiana Grantzeva** and **Kenneth Gillespie.** New co. members are: **Olivia Fiumara, Michele Franchi, Gail Israel, Beatrice Lismore, Nancy Sklenar, Gene Collins, Lawrence Rhodes, Raymond Segarra, Richard Tarczynski, Frank Yezer.**

NYC BALLET A BOX OFFICE HIT

Despite complications, the **NYC Ballet** had a successful season—including big business at the box office—for its Sept. 2-28 NY City Center run. Following its late August return from Australia, the co. had little time to prepare for the early seasons. Also there was a considerable shortage of soloists, with **Maria Tallchief, Diana Adams, Yvonne Mounsey, Herbert Bliss, Robert Barnett** and others missing from the line-up. For a short period **Melissa Hayden** was out with a foot injury. Furthermore, there was sharp competition from the overlapping seasons of Ballet Theatre at the Met and the Jerome Robbins Ballets USA at the Alvin.

The co. now does a 2-week Oct. tour which takes them to Purdue U., Michigan State U., Indiana U., and to Washington and Phila. They return Nov. 25 to start Part II of their 10th anniversary year.

Immediately following **NYC Ballet's** Sept. season at City Center, a small ensemble consisting of **Andre Eglevsky, Melissa Hayden, Patricia Wilde, Barbara Walczak, Francia Russell, Eugene Tanner** and **Edward Villella,** is scheduled to leave for 2 perfs., Oct. 3 & 4, at the Brussels World's Fair. They will present "Waltz Fantasy," "Sylvia Pas de Deux," "The Duel," "A La Francaix," "Pas de Trois" (Glinka) and "Raimonda." The group, accompanied by personal mgr. Sue Pimsleur, conductor Simon Sadoff and wardrobe master Jack Kopera, will fly over and back, and will not miss any of the parent co's Oct. engagements.

MET SIGNS SERRANO

The **Metropolitan Opera Ballet** announces that Ballet Theatre's **Lupe Serrano** will be dance star of "Die Fledermaus" and "La Gioconda." **Yurek Lazowski** will be the Met's new ballet master.

BALLET THEATRE SEASON

The opening of **American Ballet Theatre** at the Metropolitan Opera on Sept. 16 drew a gala audience (Joan Crawford, Marlene Dietrich, **Alicia Markova,** Rosalind Russell, Gloria Swanson, Noel Coward, **Anton Dolin**—to name only a few). Some 200 gathered for a pre-performance fashion show by Gunther-Jaeckel and a dinner in the Sherry Lounge of the Met. The event was a benefit for the Ballet Theatre Foundation.

Alicia Alonso, Igor Youskevitch, Claude Bessy, Harold Lang and **Michael Maule** were added to the previously announced list of guest artists for the season, which ends Oct. 4. Mr. Maule stepped into "Paean" and "Concerto," replacing **Michael Lland,** who had a foot injury.

Projected for the co's future is the making of 2 ballet films immediately following the Met season, and a winter tour of the Caribbean area. The tour, still being negotiated, is expected to begin Jan. 12 in San Juan, Puerto Rico, and last about 6 to 8 weeks, with a week each in San Juan; Caracas, Venezuela; Havana, Cuba; The Dominican Republic; possibly Bermuda; Palm Beach, Fla.; and 2 weeks in Miami.

"BALLETS: USA" TO TOUR

Business has been socko at NYC's Alvin Theatre for the **Jerome Robbins** bill "Ballets: USA." So much so that the B'way engagement has been extended through Oct. 11. Immediately after producer Leland Hayward will send the show on a 17-week coast-to-coast tour. Co. will play Cleveland, St. Louis, Detroit, Columbus, Indianapolis, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, Denver, Los Angeles, San Francisco, Cincinnati, Washington, Philadelphia and Boston. Only 2 cast members unable to tour (because of marriages) are **Joan Van Orden** and **Beryl Towbin.** At the conclusion of the tour, the group, originally formed only for the Spoleto Festival, will have been together for a full year.

SHAWN TO EUROPE

Ted Shawn leaves in early Oct. for an audition tour of Italy, Spain, England and Scandinavia, in preparation for next summer's **Jacob's Pillow Dance Festival.** Principal goal is to finalize plans to import England's **Ballet Rambert** for next season. In Denmark, Shawn will have an audience with King Frederik IX, who bestowed on him the Cross of the Knight of Dannebrog. 10 soloists from the **Royal Danish Ballet** were 1st presented in the USA at Jacob's Pillow in 1955. The '58 Festival had an all-time high attendance of 23,855.

INTERNATIONAL NOTES

Carmen Amaya is enlarging her co. to 25 for an 18-month tour of Europe, including Russia, beginning in Dec. . . . **Benjamin Harkarvy** left Sept. 26 for The Hague to assume his new post of ballet master of the **Netherlands Ballet** . . . DANCE Magazine's former Canadian correspondent **Frank Coleman** and his dancer-wife **Christina** now live in London, where he produces shows for the Granada TV network (BBC's rival) . . . After 5 years with Ballet Theatre, **Ray Barra** is leaving to join the **Stuttgart Opera Ballet** in Germany. Ballet master is **Nicholas Beriosov** . . . There is now a **Labanotation Center** in Japan—in Chiba. Dir. is **Hakudai Yamano.**

NYC dancer **Lorraine Terranova** has joined **Renzo Raiss' Amer. Festival Ballet** in Europe . . . Season of the **Teatro de Danza Jose Pares** in Puerto Rico will include premiere of "Divertissement Borincano," based on Puerto Rican danzas, and repeat showings of "Eco y Narciso" and "Delirium" . . . **Ron Fletcher** is in Italy to choreograph a stage musical starring Walter Chiari . . . **Luisillo and His Spanish Dance Theatre,** after a long and successful tour of Australia, went on to equal success in New Zealand. He is now making a 2nd Australian tour, continuing through Jan. . . . Merce Cunningham Co. dancer **Carolyn Brown** is in Europe with husband, composer Earle Brown. Works by him are being premiered in Germany and Brussels . . . British Actors Equity has okayed a new rehearsal pay rate for dancers of $25.20 a week. Minimum performing salary is now advanced to $25.20.

NEW LAZOWSKI COMPANY

An American "answer" to the Moiseyev Dancers, one of several in the works, is projected with the establishment of a nonprofit **Dance Theatre Workshop** by **Yurek Lazowski.** Members (dancers with character, ballet, modern or jazz backgrounds) are being chosen by interview and will receive free instruction from Lazowski. From the group a performing co. will be formed. Assoc. Dir. is **T. M. Bocchino.** Info: **Eddie Roberts,** Co. Mgr., WA 8-5673 (2-5 p.m.). Lazowski staged **Ballet Theatre's** current revival of "Petrouchka." His own interpretation of the title role of this ballet is considered one of the finest.

IN THE NEWS

Former **Ballet Theatre** musical director **Joseph Levine** is new conductor of the

Presstime News

Omaha Symphony. He took up his post immediately after conducting for **Alonso** and **Youskevitch** in Caracas . . . **Ethel Merman Six,** 16-year-old daughter of the musical star, is taking dance training in NYC in anticipation of a show business career . . . The **Mary Anthony Dance Theatre** premiered 2 works this summer at Lucille Lortel's White Barn Theatre, Westport, Conn. They were "The Catbird Seat" (based on the Thurber story), with **Irving Burton** in the lead, and "Blood Wedding." The latter is due for a fall NYC showing. Miss Anthony again choreos for TV's "Look Up and Live."

Royes Fernandez and **Barbara Fallis** have joined the **Nora Kovach-Istvan Rabovsky** group for their current season. **Harry Asmus** has choreographed a new work for the tour . . . **Mary Ann Mobley** of Brandon, Miss., this year's Miss America, did a jazz no. in the talent section of the Atlantic City contest, and she now aims to be a B'way musical comedy performer. Three other contestants, including Miss Chicago **(Audree Deckman,** of Ballet Theatre), did classic ballet no's.

Jose Greco & Co. are appearing through Oct. 28 at the Palmer House in Chicago. They do the Garry Moore TV show Oct. 28 . . . Congress, just before adjournment, approved a bill to provide land for a possible Cultural Center in Washington. During the debate, Rep. Congressman H. R. Gross of Iowa took a stern stand against making Federal funds available "for toe dancing and tap dancing."

TELEVISION TOPICS

In Nov. Ed. Sullivan re-runs the fabulous **Moiseyev** program, via cinescope . . . "Dancers" scheduled to be on the NBC-TV Dec. Omnibus show, "Dancing is a Man's Game," conducted by **Gene Kelly,** will include **Mickey Mantle** and **Sugar Ray Robinson** . . . In the Sept. 14 "Eyes on NY" WCBS-TV program, **Walter Terry** discussed the busy Sept. dance scene in Manhattan. He interviewed NYC Ballet's **Janet Reed** and Ballet Theatre's **Lucia Chase.** Among the performing dancers were **Wilma Curley,** of the Jerome Robbins Ballets USA, and **Edward Villella,** NYC Ballet . . . Spanish dancer **Luis Olivares** featured on "Voice of Firestone" Sept. 8.

PERSONALS

Robert Stanley Bailes was born in NYC Aug. 12 to Mr. and Mrs. Robert S. Bailes **(Mary Ellen Moylan).** Mrs. Bailes says her retirement from dancing to family life is permanent . . . A son, Christopher Reade Mattox, was born Aug. 21 in NYC to Mr. and Mrs. **Matt Mattox** (dancer **Jean Caples**) . . . Movie dancer **Ann Miller** married Bill Moss Aug. 22 in La Jolla, Calif. . . . **Peter J. Pearson,** Gen. Sec'y of the Imperial Society of Teachers of Dancing, was married Sept. 8 to Madeleine Pointet in London . . . Former Katherine Dunham dancer **Roger O'Hardeine** in a NYC hospital for a heart condition . . . **Leslie Caron** (Mrs. Peter Hall) gave birth to 2nd child, Jennifer, Sept. 21, London.

AROUND NEW YORK

S. Hurok's presentation of the **Grenadier Guards and Scots Guards** was SRO Sept. 20 & 21 at Madison Sq. Garden. They return there for 2 perfs., mat. & eve. on Nov. 30 . . . **Pearl Lang** is again choreographer and soloist for the Dec. Chanukah Festival at Madison Sq. Garden. Audition info: TR 4-7743.

Official estimate by the Lincoln Center for the Performing Arts of the opening date of the new Met Opera is July '61; the new Dance Theatre, July '63.

Ellen Siegel, most recently seen in Martha Graham's season, has replaced **Eve Beck** in the off-B'way hit, "Ulysses in Nighttown" . . . The **Radio City Music Hall Rockettes** have been doing a dance incorporating Polynesian hand language in the "Tahitian Landscape" production.

Trinidad dancer **Percival Borde** and a co. of dancers and musicians, with **Pearl Primus** as guests artist, scheduled a Sept. 23-Oct. 5 run at St. Mark's Playhouse. Program features Aztec, Caribbean, African and So. American Indian no's . . . **Katherine Litz** will stage dances for the Hofstra Coll. prod. of "Dark of the Moon," to be seen Oct. 31-Nov. 2 . . . **Tony Charmoli** staged the sensational Lisa Kirk club act which opened Sept. 17 at the Plaza Hotel . . . A block of choice seats for the Nov. 8 (mat.) & Nov. 15 (eve.) perfs. at the B'way Theatre of the **Beryoska Folk Dance Co.** from Moscow are available through the **Dance Teachers Guild.** (Info: **Phyllis Lipton,** 400 E. 20, NYC 9.)

The **Bacoulou Dancers** from Haiti were due to make their NYC debut in an engagement beginning Sept. 29 at the St. George Hotel in B'klyn . . . On Oct. 5 at the new **Dance Notation Bureau** studio (47 W. 63), **Fred Berk** and **Ann Hutchinson** give a morning demonstration of Labanotation. At 3 PM German notation expert **Albrecht Knust** (see p. 37) will speak. Mr. Knust was speaker, along with dancer **Jean Cebron,** on Sept. 18 at the 1st of free programs sponsored by the **Dance in Education Fund** of Westchester County.

Dancers for the **Ballet of the Opera Workshop, Inc.,** for which **Alfred Caples** is choreographer, will be auditioned Oct. 11 (boys at 4, girls at 5) at the Showcase Studios . . . **Kathryn Peters** gives a perf. Oct. 5 at Temple Isaiah, Forest Hills . . . The **Nocturne Dancers,** directed by **Casey Reno,** appeared Sept. 22 in folk dances at the Jan Hus Aud.

COAST TO COAST

Giovanni Giglio and **Henriette Hansen,** directors of the **Theatre Dance Players** of Seattle, will stage dances for the Falla opera, "La Vida Breve," to be performed Oct. 24 & 25 . . . Texas square dance caller **Rickey Holden** back from a 10-month round-the-world tour sponsored by the Int'l Recreation Assn. . . . **Contemporary Dancers of SF presented Charles Weidman** in a lecture, and a perf. of Weidman repertory by SF students, Sept 3 & 4 . . . Washington, DC, dancer-teacher **Ethel Butler,** assisted by **Meriam Rosen, Virginia Freeman** and others, is doing a modern dance concert-master lesson tour.

The **Sacred Dance Guild** scheduled a workshop in religious dance Sept. 29 in Hartford, Conn. **Mary Jane Wolbers** (6 Excelsior Ave., New Paltz, NY) is compiling information on the present use of religious dance and requests those doing such work contact her.

BOOK NOTES

DANCE Magazine's Young Dancer Editor **Regina Woody's** new book, "Young Dancer's Career Book," has been published by Dutton ($3.50). It is illustrated with handsome photos and attractive drawings by Arline Thomson. Foreword

SPECIAL BOOKING ISSUE

There has been a heavy response to our request to professional dance co's, soloists, choreographers and dance lecturers (published in the Aug. & Sept. issues) to submit material for listing in DANCE Magazine's forthcoming **Directory of Dance Attractions.** Work of compilation has forced postponement of the feature from the Nov. to the Dec. issue. The postponement makes it possible to extend the deadline for receiving this information to Oct. 20. Information requested is 1) official title of dance attraction; 2) name and address of person who is booking manager; 3) no. of dancers, no. of musicians, etc.; 4) a one- or two-sentence description of the nature of the attraction. A represensative photo may also be submitted for consideration. Mark envelope "For Directory of Dance Attractions."

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is by DANCE Magazine Editor-in-Chief **Lydia Joel** . . . **Remy Charlip,** dancer in the Merce Cunningham Co., is illustrator for another charming book for children, "What Is The World?" Text is by Betty Miles. It was issued in Sept. by Knopf . . . Paris book dealer **Gilberte Cournand** has published "L'Education Physique Feminine et La Danse," an address given by her last spring before the Club "Art et Sport" . . . **Beatrice de Baltazar,** formerly of DANCE Magazine staff, has written an inspirational booklet, "New Power for **You." It is 50c** and may be ordered from her at Box 66, Ambassador Hotel Sta., LA.

REGIONAL BALLET—USA

The **Dallas Civic Ballet Society** is the latest addition to the growing roster of Regional Ballets. 1st meeting and membership drive was held Sept. 22 at SMU. Honorary members: **Valerie Bettis** (who received membership in person while visiting her family), **Alexandra Danilova, Mary Martin.** Bd. of Directors includes: **Mrs. Jerry Bywaters, Virginia Self, Don C. Cranford, Mrs. Henry H. Hawley, Jr., Toni Beck, George Frierson.**

The newly formed **Schenectady Civic Ballet, Inc.** has named **Phyllis Marmein** its Artistic Dir. . . . After a year of teaching in NYC. **John Neff** has resumed his post as Dir. of the **Fort Wayne Ballet.** Co. has also acquired new headquarters. Its 1st program is Nov. 22.

The **New Hampshire Ballet Co. (Troy Howard,** Dir.) has added "Civic" to its title . . . Newly elected officers of the **Erie Civic Ballet** (Artistic Dir. **Statia Sublette**) are **Mrs. Richard B. Eisenberg,** Pres.; **Dr. Leonard Snider,** VP; **Mrs. Allen Burns,** Sec'y-Treas.; **Maurice Sublette,** Bus. Mgr. . . . The **Bethlehem Ballet (Marjorie B. Fink,** Dir.) which received its charter in Sept., plans a Nov. 2 tea.

The **Houston Symphony Ballet** has held 4 auditions for new members and plans a Nov. concert. Ballet directors are **Howard Webb, Edna Herzog, Emmamae Horn** and **Edwina Banta** . . . Chicago's **Allegro Ballet Ensemble (Marie Comstock,** Dir.) plans a full-length "Giselle" for Nov. 9 in Rockford, Ill., and Nov. 18 in Chicago. Staged by Artistic Dir. **Robert Lunnon,** the production will feature **Doreen Tempest,** Mr. Lunnon and guest artist **Jean Lee Schock** . . . The **Philadelphia Civic Ballet** (Dir., **Norman Craig** has moved to larger quarters and added **Richard Hendrik** to the faculty. Co's Robin Hood Dell children's concert in July drew record attendance . . . The **Detroit City Ballet,** which recently became a charter member of the **Northeastern Regional Ballet Festival Assn.,** plans its 1st perfs. Dec. 2 & 3 in the Detroit Inst. of Arts. All choreography will be by **William Dollar.**

Regional Ballet Directors visiting DANCE Magazine during Sept. included **Elissa Fuchs (Baton Rouge Civic Ballet), Fred Danieli (Holiday Theatre,** Newark, NJ), **Marjorie Fink (Bethlehem Ballet), Sandra Severo (Severo Ballet of Detroit)** and **Dorothy Dean Stevens (Monterey Peninsula Civic Ballet).**

SCHOOLS AROUND THE COUNTRY

A group of Houston, Tex., teachers have formed the **Houston Dance Educators,** to conduct a campaign to publicize the importance of determining the qualification of teachers. Studios participating are: **Joy Alexander, Asbury, Edna Herzog, Emmamae Horn, Ann Kenne, Mildred, Preparatory, Randall, Betty Rogers, Dorothy Taylor** and **Weikerth.**

Jeanne Beaman, Wilma Baron, Charlotte Mady, Janet Shafer and **Marge Gregg** are teaching with **Genevieve Jones** in her Pittsburgh school . . . **Charles Czarny** and **Ruth Currier** have been appointed to the faculty of the **Bennington College Dance Dept.** . . . **Crandall Diehl** is teaching ballet this semester at the **Phila. Dance Academy** . . . The **Trudy Grenz School of Dance** in Seattle is now named the **Dance Center** and is newly located at 5605 Univ. Way. Teaching with Miss Grenz are **Joline Emery** and **Connie Brems** . . . **Janie Newcome** has opened a **Professional Studio of the Dance** in La Grange Park, Ill. She is also on the staff of Chicago **Rehearsal & Dance Center.**

The **Robert Cohen School of Modern Dance** opened Sept. 22 at 295 Huntington Ave., Boston . . . **Wanda Welch** has joined the Dance Dept. faculty of the **U. of New Hampshire** and has closed her Beacon School of Ballet in Boston . . . **Brunilda Ruiz** and **John Wilson** headed the ballet and modern dance depts. at **Brush Ranch,** a new art camp for girls at Terrero, New Mexico . . . **Gail Grant** has opened a **School of Ballet** in Toledo, O. Previously she had a school in Westport, Conn. . . . London dancer-choreographer **David Hamilton,** after guest instructing this summer at the **Peters-Wright School** in SF, is teaching in Australia through Jan.

The Cancer Crusade benefited from a recent perf. in Inglewood, Calif., by pupils of the **Vida Blunden School of the Dance,** LA . . . Faculty for the **Claire Powell-Gladys Hight School** in Chicago are Miss Powell, **Violet Strandz, Lawrence Gray, Vivienne Witt** and **Frank Tucker** . . . **Gertrude Diem** is holding children's and adult classes, in addition to those in her own studio, at the Starlite Ballroom in Phila . . . **Coralie Hinkley,** Australian dancer here on a Fulbright Fellowship, has been appointed Visiting Lecturer in Dance at **Smith College,** Northampton, Mass. Instructor **Martha Myers** is on leave from Smith this year to work on a Ford Foundation TV project in Boston.

EXCUSE IT, PLEASE

Caption for the photo on p. 57 of the Sept. issue (and a news note on p. 6 of the Aug. issue) erroneously indicated that exams in the Professional Work of the **RAD** held by **Betty Davis** took place in the Oakland studio of Dorothy Grover. Actually, they were given to students of **Jean Hart** in Miss Hart's S.F. studio.

SCHOOLS AROUND NEW YORK

School news from the **92nd St. YM-YWHA:** 2 dance teacher courses this season are: "Survey of Humphrey-Weidman Techniques **(Joseph Gifford, Nona Schurman, Carl Morris),** and "The Child in the Arts" **(Prof. Kenneth Clark).** Semester of the Children's Dance Dept. begins Oct. 8, with teachers **Bonnie Bird, Muriel Manings, Bernice Mendelson, Lucile Nathanson, Florence Peters. Elizabeth R. Rosen** is conducting a "Dance in a Psychiatric Setting" course. New this year is the **Young Dancer's Workshop,** dir. by Bonnie Bird. Membership in this group of gifted youngsters, 13-17, selected by audition, is free. Info: Y Dance Dept., AT 9-2400.

Special course at **Blanche Evan's School of Creative Dance** is a series on "Therapeutic Aspects of Creative Dance" . . . Folk Dancing for Teen-Agers, Sats. from 6 to 8, is one of the many courses this season at **Mary Ann and Michael Herman's Folk Dance House** . . . Tues. eve. folk dance sessions conducted by **Elizabeth Bernstein** at the Showcase Studios began Sept. 2 . . . An 8-part lecture-discussion course, "Purposes and Methods of Theatrical Dancing," will be conducted by **James Waring,** beginning in Oct. at the **Living Theatre School.**

An Open House launched **Orest Sergievsky's Theatre Studio of the Dance** at its new location, 251 W. 55. **Olga Tarassova** is on the teaching staff . . . Former London teacher **Betty Goodman** teaches children's classes at **Robert Joffrey's Amer. Ballet Center.** The Harrison, NY, Community Workshop is sponsoring modern classes taught by **Daniel Nagrin** and **Lucas Hoving** . . . The **Harding Dorn Studio** in Woodmere, LI, began its 4th season Sept. 8. . . . Ballet instructor **Leonard Fowler** is holding classes in the **Nevelska Ballet School** and **the Pallini Studio** . . . **Edith Stephen** has opened new studios in the St. Mark's Playhouse.

The **Asmus Ballet School** has opened its season in the Goldfarb Studios. Faculty: **Harry Asmus** and **Olga Tavolga** . . . **The Eve Gentry Studio** is now at **Pilgrim Productions.** Miss Gentry is guest teaching at the **Town & Village Sch. of Dance.**

ASSOCIATION NEWS

At the summer convention of **Dance Masters of America** in Long Beach, Calif., former DMA Pres. **Florence Cowanova** and her father, **Edward Cowanova,** announced that they were willing Ivy Hall, the handsome Cowanova studio in Phila., to DMA.

Presstime News

Monthly meetings this season of the **NY Society of Teachers of Dancing** will include a series of sessions in the Int'l Style of ballroom dance . . . **Lillafrances Viles, Peter Nelson, Frank Wagner, Ernie Flatt, Bob Bagar, Gloria & Mel Riedl, Barbara Isaac** and **Jo Nobles** are faculty for the **Dance Educators of Amer.** Oct. 12 meeting at the Hotel Plaza in NYC. DEA holds its 4th Regional SE Convention Nov. 1 & 2 in Columbia, SC, featuring teachers **Gertrude Hallenbeck, Buster Cooper, Skip Randall, Joe Price, Bob Kimble, Helen & Nino Settineri** and **Margaret Powell.**

The **NYC Chapter of DMA** announces all-day material sessions Oct. 5, Nov. 16, Feb. 15 at the Sheraton McAlpin Hotel. There will be an April session at the Edison Hotel. Also featured a Xmas convention Dec. 27, 28.

Associated Dancing Teachers of So. Calif. (DMA) began its season in LA Sept. 14, featuring **Grace Rocklin, Eric Liedberg, Maide Du Fresne, Ruth Kidd, Johnnie Sisson** and **Corrine & Ray Leslie** as instructors . . . **Dance Masters of Calif. (DMA)** had a Sept. 7 session at the **Ziceva Studio** in San Mateo, taught by **Barbara Mendoca, Joan Buffa, Mary Hewitt, Rose Ann Sayler, Olga Ziceva, Dale Lefler, Imogene Woodruff, Dorothy Honig** and **Frances Hatch Park** . . . **Joseph Levinoff, Beatrice Gringas, Bob Audy** and **Val Escott** were scheduled as faculty for the Sept. 28 meeting of the **Dance Teachers Club of Conn. (DMA)** in Hartford . . . **Charlotte Conaster, Jewell Grigsby, Lee Paramore** and **Marcella Patterson** were teachers for the **DMA Okla. Chapter** Sept. 14 in Okla. City.

SAN FRANCISCO AREA NEWS

Premature publicity about an "invitation" from Russia to the **SF Ballet** caused a flurry in Bay Area ballet circles. Inquiry develops that there was no such invitation, but only a preliminary exploration of possibilities. Here's the lowdown from **Lew Serbin,** of **Dance Art Co.,** SF, who was delegated by Dir. **Lew Christensen** and Mgr. **Leon Kalimos** to represent them while visiting the USSR. Serbin met with an official of the Ministry of Culture and drew up a tentative basis for a contract, subject to further study and necessary formalities in both countries. Serbin enclosed this document in a letter to Christensen and Kalimos. In their absence, on the So. Amer. tour, the letter was opened and what Serbin described as "misleading" newspaper reports resulted. It appears, however, that if further negotiations take place on the basis of Serbin's discussions with the Russians, and if State Dept. approval is obtained, the SF Ballet might visit Russia next year. Christensen and Kalimos return from So. Amer. with the co. Oct. 5.

SF Ballet School's student, **Elizabeth Meiran,** reports that after she had studied in SF briefly while on vacation, she was "forced" into teaching ballet by demands of American mothers in the Arabian oil colony. She found herself in the school gym with 72 ballet-minded children—later augmented to 110—with a co. plane flying leotards and slippers from Paris. Mrs. Meiran was here again with her husband this summer for daily classes taking notes for use in Arabia.

Charles Weidman taught a 3-week special course at the **Welland Lathrop Dance School** in Aug. and gave a perf. with members of Lathrop's studio workshop Sept. 3. Lathrop presented **Ronald G. Davis** in a lecture-demonstration Sept. 11. Davis has returned from Fulbright study in Paris with **Etienne Decroux.**

Contemporary Dancers of SF opened their season Sept. 19 & 20 with "Desire Under the Elms," featuring **James Croshaw, Myrna Williams, Ernest Hernandez;** "Dark Legends," featuring **Jean Mathis;** "Concepts of an Egg," with score by Vera Preobrajensky of Oakland, and Croshaw's "Oracle of the Branch." *Clifford Gessler*

SOUTHERN CALIF. NOTES

Irina Borowska's LA vacation turned into a busman's holiday when she replaced **Joyce Vanderveen,** on a day's notice, as the Queen of the Willis in the Greek Theatre "Giselle" (see p. 24). Thoughtful scheduling gives 6 dancers from **Alicia Alonso's** Cuban co. an extra week's work in "La Perichole," the preceding show at the Greek Th. An equal no. of Met Opera dancers, who arrived with "Perichole" ballerina **Micheline Bardin** and partner **Thomas Andrew,** stayed on for "Giselle" . . . **Youskevitch** was so impressed with **Vanya Mishvek** that he encouraged him to try NYC . . . **Victor Moreno** hosted a farewell party . . . Accomplished actor-dancer **Noel Parenti** also off to tackle B'way.

Carl Tressler, after "The King and I" and "Can Can" at Latham, NY, expected to reverse the trend by returning to Calif. . . . **Lou Kuehner** has moved his **Leisure Loft** to the 28-acre Arkell Ranch near Palm Springs. Ballet, ballroom, tap, jazz and square dancing are among the activities . . . **Vera Lee** was stylish as soloist in the sprightly Gay 90's Night at the Hollywood Bowl, choreographed by **Stephen Papich. Patsy Norman, Dick Monahan** and **Victor Potter** shone in a Castle Walk, Maxixe and Strut sequence. Same group, in its closing Fiesta Night, fared less well. Victor Moreno was a last-minute replacement for **Martin Vargas. Anna Cheselka,** partnered by half a dozen men, danced effectively in a Tango no.

The 24 **Jeni Legon Dancers,** in 2 "Caribbean Fiesta" perfs. at Assistance League **Playhouse, featured** many of the strong no's that kept them on the bill at Hollywood Cabaret Concert from New Year's Eve to mid-summer . . . 3rd annual **Santa Barbara Folk Dance Conf.,** at UCLA's Seaside Campus, brought hundreds to class all week. Starred teachers were **Anatole Joukowski, Millie Bonkonsky** and **Madelaine Green** . . . **Lester Horton Dancers** doing sellout business during their 2nd month. To mark the 5th anniversary of Mr. Horton's death, a Wilshire-Ebell perf. of his works is scheduled for Nov. 2. **Bella Lewitzky** will dance what many consider his masterpiece, "The Beloved."

Joseph Rickard forced to postpone his Wilshire-Ebell showing of new ballets when **Jean Repinski,** his Cinderella, was called by "The Music Man," opening of which brought all the excitement of a B'way premiere. **Onna White** has been here to repeat her NYC choreography. Show has 7 other local dancers: **Micki Barton, Peggy Brooks, Joan Duncan, Marilyn Fisk, Mary Mason, James E. Barron, Chad Thompson. Willard Nagel** turns in as strong a perf. as any dancer in musicals.

Rosalie & Alva danced with their ballet group in 4 benefit perfs. for San Pedro Com. Hosp. "Dark Star," a space ballet done some seasons back, proved highly dramatic . . . **Pahana** and **Ben Chapman** continue to star in local luaus . . . **Saida Gerard** has opened a new studio at 1131 Alta Loma, LA. She dances with her co. at UCLA Oct. 9-11.

With 5,000 seats, Redlands Bowl had 6,500 in attendance for the repeat of **Stephen Papich's** "Night in Vienna" (done also at the Starlight Theatre, San Diego, 6,500 for **Lola Montes,** and 6,000 for the 3-act "Coppelia" by SF's **Ballet Celeste. Penelope Lagios,** Swanilda, was later selected to join Alonso's "Giselle." **Frederick Meyer,** as Franz, and **Orne Grant,** as Dr. Coppelius, did good work. For her program, **Lola Montes** had **Manuel Verdugo** and **Diego Carrillo** starred in support. It was the 1st appearance of the co. locally in more than a year, and was received with great enthusiasm. *John Dougherty*

CHICAGO NEWS

Roberto Iglesias and His Ballet Espanol which closed the Ravinia Festival, were rather disappointing. Iglesias' conception of the expanding universe of Spanish dance is rational and provocative, and a number of his ballets, particularly "Idolos de Arena," indicate choreographic imagination. However, the star's over-emphasis on zapateado, featuring loudness and speed, became monotonous. **Guillermo Keys Arenas'** "Alborado del Gracioso" had the kind of chic the smaller French co's drip with, though the vivacious Spanish dancers did not have the sharp technique or taut physiques for the style. Outstanding were the dances from "Le Tricorne."

(Continued on Page 95)

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LOOKING AT TELEVISION

WITH ANN BARZEL

Marge and Gower Champion can find more ways of using their dance talents! This month they danced beer commercials and exorcised leprechauns. The latter was in a potluck hash that had tasty bits from everything from *Pygmalion* to *Finian's Rainbow*. It was a CBS drama titled *Mischief at Bandy Leg*. Gower was a film star cajoling rights to a play from a bandy-legged, goateed playwright who wore knickers, rode a bicycle and answered to the name of Shawn (get it?—no not Ted). The old codger cagily gives consent to the use of his play for a sum of money plus the provision that the would-be producer make an actress for the starring role out of the unseemly bar maid hovering near—oh yes, I forgot to say, the action takes place in an Irish inn. This girl, who talks with a cute Irish brogue, when she thinks of it, is a mighty apt Galatea and responds in lovely dance phrases to the cajoling of this Pygmalion. That's the dance, and, of course, the bar maid is played by Marge Champion. The rest of the plot is none of my business, except that the play ends long after the story has ended, with a gay Irish jig in and out of the inn, with everybody joining in and the Champions very much in the groove.

Their danced bit in the Rheingold commercial is almost as rewarding, and you don't have to sit through a plot.

The Voice of Firestone started the season auspiciously for a program that is more for the ear than the eye. On the opening show, September 8, several couples swooped around gracefully to a waltz, and even at union minimum we were glad to see it. More important was the presence of Spanish dancer Luis Olivares in a short solo in Flamenco style and in a longer chore as accessory to Rise Stevens, the while she sang the *Habanera* from *Carmen*. The solo featured zapateado, so the camera brought in a closeup of Olivares' feet stamping in smart rhythms. But it is not the appearance of the heels that matters in Flamenco. It is the taut, arched body that finds outlet in the stacatto raps that should be seen. Anyway it was good to see handsome Luis in this and in the hide-and-seek game the camera made of his contretemps with Diva Stevens.

The dance studios of the nation should be benefiting from the televising of Atlantic City's Miss America Contest. Four finalists danced, two essaying ballet. It was too bad that Ballet Theatre's Audre Deckmann, who was declared best dancer in the talent division, did not reach the finals (probably couldn't make the measurements), so we missed seeing an honest professional talent. Miss Utah's flailing arms and faulty points were not interesting even if she was a waltzing finalist. Miss Connecticut (Billie June Turner) in a rushed and patched amalgam of the *Prelude* and solo *Waltz* from *Les Sylphides* evinced our sympathies. The girl had a nice quality and, given proper presentation, might have danced well. A dance needs more than a microphone. It needs production and consideration for its special needs, or it can look mercilessly inept under trying conditions. A million or more dollars was spent to make the ten girls look glamorous, yet this contestant, exhibiting the most glamorous of talents, got no cooperation at all. The space was narrow, the music evidently under-rehearsed. The background of contestants, loud speakers, etc. killed any atmosphere the dance might generate. And the poor girl, rushed into costume and point shoes with no warm-up, evidently had aching toes. The lesson from this is that no dancer should submit to haphazard presentation.

Where would we find dance without the Ed Sullivan Show to turn to? On August 17 lovely Carol Lawrence danced with Peter Gennaro. On August 24 the return engagement of Alicia Page seconded the excellent impression she had made before. The girl does impersonations of actresses and public characters by means of acrobatic dance. Her Bette Davis in a handstand is excruciating. A new characterization is Brigitte Bardot—convincing even without a bikini.

Ice Capades, which Sullivan aired from Madison Square Garden on Sept. 7, was outstanding for the imagination shown in the designs and patterns achieved by large wheeling formations. Eugene Loring is choreographer for the show, so one is not surprised at evidences of originality, even if it is not in a field usually associated with this master of expressive gesture.

The summer replacement shows said good-by the Labor Day weekend. Peter Gennaro took a bow for his work on the Bob Crosby Show. He deserved an extra one for the good cha-cha on the last show.

Bob Hamilton arranged a Western in dance form for Andy Williams' Sept. 4 finale. It had shootings in a saloon, but the most interesting element was the musical background from Aaron Copland's score for *Billy the Kid*.

The worst dancing of the month was the most pretentious. It was a kinescope, shown on an educational program, made by Texas Southern University, in which a modern dance group illustrated "Cultural Patterns of Marital Sanction." And, quoting further, "The differences in marriage ritual and requirements of three societies is demonstrated through the medium of modern dance." This put modern dance back at least several decades.

THE END

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

Now that stereophonic disc recording is here—and big, as reported by *The New York Times*—it behooves all record collectors to weigh pros and cons of stereo versus standard monaural LP discs.

Stereophonic records look like ordinary LP's but use two channels. They need extra equipment for playback—an extra amplifier and speaker, and a special phonograph cartridge (the cartridge is the unit containing the stylus, or needle, that reposes in the tone arm).

Thus a big additional cash outlay is immediately needed. Experts warn that hi-fi is not cheap, and that stereophonic equipment may be twice as expensive. A good turntable, they say, is mandatory, for a cheap one (and most record changers come under that category) will introduce background rumble. The tone arm must be good enough to track efficiently at from two to four grams of pressure, for that is what most stereophonic cartridges demand (and that rules out most changers again). The amplifier-preamplifier combination need not be as powerful, but it should be of high quality. In short, most people will need a major overhaul of their existent systems. Either that, or scrap it and start again with stereo in mind.

The question arises: is it all worth it? Are stereo records that much better than monaural ones? When it comes to large musical forces — orchestral music, opera, organ—the answer definitely is yes. The extra speaker and channel add a dimension that ordinary records cannot begin to approach. But when it comes to small musical forces—the piano or solo voice—it appears doubtful whether or not stereo offers any particular advantages.

The problem is complicated by the fact

that stereo is compatible, but only in reverse. That is, the owner of stereo equipment can play monaural records and make them sound wonderful, but the owner of ordinary monaural equipment cannot play stereo discs without causing severe damage to the records.

It is the feeling in this corner that all record collectors should seriously consider switching to stereo, for it may not take too long before LP monaural records are hard to get. All the companies are bringing out both products, but the trend is all toward stereo.

For the present owner of monaural equipment, several alternatives present themselves. One is to purchase a stereo cartridge and have it installed into the tone arm as the first step. Later an additional amplifier and speaker can be added. The new cartridge will reproduce both kinds of records (though, of course, it will not be able to play stereo until the extra equipment is added).

Another alternative is to invest in an additional speaker. Monaural records sound magnificent played through two speakers. It is not real stereo, but the illusion is there. Later on, the other components can be added. But get a reliable serviceman or hi-fi store to estimate the situation. It may save you a lot of grief. And remember that component parts are better than console units as far as hi-fi is concerned. They also are cheaper in the long run. *THE END*

IN THE NEWS

***NEW VIENNA DIRECTOR:** A surprise to all at the Vienna State Opera Ballet was the choice of a Yugoslav ballet master, Dimitri Parlic, to succeed the late Erika Hanka as Co. Dir. Above, r., next to Willy Fraenzel, he observes his new group.*

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Gwen Verdon and Tab Hunter, center, as "Two Lost Souls" in "Damn Yankees."

DANCE IN THE MOVIES

DAMN FINE YANKEES *BY ARTHUR KNIGHT*

No question about it, young Stanley Donen has a way with musicals. Add now to a string of successes that includes *Seven Brides for Seven Brothers, Funny Face* and *The Pajama Game* his latest effort, *Damn Yankees* (Warner Bros.). If *Yankees* fails to quite measure up to its illustrious predecessors, it is due in part to certain vitamin deficiencies in the orginal Broadway book, co-authored by George Abbott and Douglass Wallop, in part to the serviceable but far from memorable score supplied by Richard Adler and Jerry Ross. Yet Donen, with George Abbott as his co-producer and co-director, has created a picture that swings along with enormous verve and vitality. They have managed to make everything seem just a little better than it really is.

The story, you may remember, is a baseball fantasy. Adapted from Douglass Wallop's novel, *The Year the Yankees Lost the Pennant*, it tells of a middle-aged rooter for the Washington Senators who would "sell his soul for a long-ball hitter." A moment later the Devil, in the jaunty shape of Ray Walston, is at his side to take him up on the offer. In return for his immortal soul, the Devil promises to transform him into just such a hitter—or, more precisely, into Tab Hunter. There is some flimsy business about an "escape clause," although nothing much comes of this. Even more slender is the pretext for introducing dynamic Gwen Verdon, a devil's disciple whose duty it is to keep Baseball Joe off the straight and narrow.

As in *The Pajama Game*, Donen has staged narrative sections in a fairly straightforward fashion. This makes for a slack opening, as well as for occasional slow-downs as the picture progresses. But, unlike *Pajama Game*, the ball park locale affords a good deal of visual excitement and eliminates much of the boxed-in feeling that marred the earlier film. Not until the scene has shifted out to the ball field, however, and a locker-room quartet of unlikely-looking Senators strikes up with *Ya Gotta Have Heart*, does the fun really get under way. And then the prime mover becomes choreographer Bob Fosse.

Because Donen was once a dancer and dance director himself, he has a special facility for bringing alive the choreography of others with his camera. This gift is amply displayed in Fosse's first number, *Shoeless Joe from Kokomo*, the rousing, flawlessly executed hoe-down with which the Senators celebrate the fact that Tab Hunter has joined their ranks. Fosse turned out a series of intricate, eccentric steps, stumbles, somersaults and dives for about two dozen male dancers, all performing with incredible precision on the turf and dust of the infield. By his knowing use of the camera, Donen extracted from this dance material some tremendously exciting screen patterns. A wedge of dancers moves forward, and the camera

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Gwen Verdon & choreographer Bob Fosse.

DAMN YANKEES *(Cont'd)*

is placed directly at the apex to capture the full force of Fosse's design. Or it moves in for quick glimpses of the strutting players, then back as the whole line hits the dirt for a climax.

No less agile is the work with *Two Lost Souls,* set in a smokey, red-filtered night club. Here Fosse has contrived a sort of jazz ballet filled with sinuous, slinky, tongue-in-cheek-sexy movements—clever, inventive and vigorously executed by Miss Verdon, Tab Hunter and a large chorus. But what ties it all together, pointing up its humor while preserving the line of the dance, is Donen's no less inventive camera placements. Better than any other director of musicals today, he knows the differences between film and theatre dance. When a routine is frankly offered as a theatre piece — as in the *Who's Got the Pain When They Do the Mambo* number, hilariously performed by Miss Verdon and Fosse himself (unbilled)—it is invariably photographed from "out front," from the audience's point of view. When, however, the dance takes place without any conventional frame, the camera is free to wander; and its angles in a Donen picture are unfailingly fresh, vigorous and stimulating.

Of the principals, red-headed Gwen Verdon carries the major burden of both the song and the dance chores on her slim, trim shoulders. Skilled, lithe and uninhibited, she handles a line, a ballad or a swift-stepping routine with an utterly delightful aplomb—including the *Yankees'* show-stopper, a comic strip-tease titled *What Lola Wants.* Ray Walston is deft and graceful in his movements, although required to do little in the way of dancing. But the film's real revelation is Tab Hunter—"the new Tab Hunter," he should be called — singing, dancing and acting with a charm and assurance that are as pleasing as they are unexpected. Altogether, another standout Donen musical.

THE END

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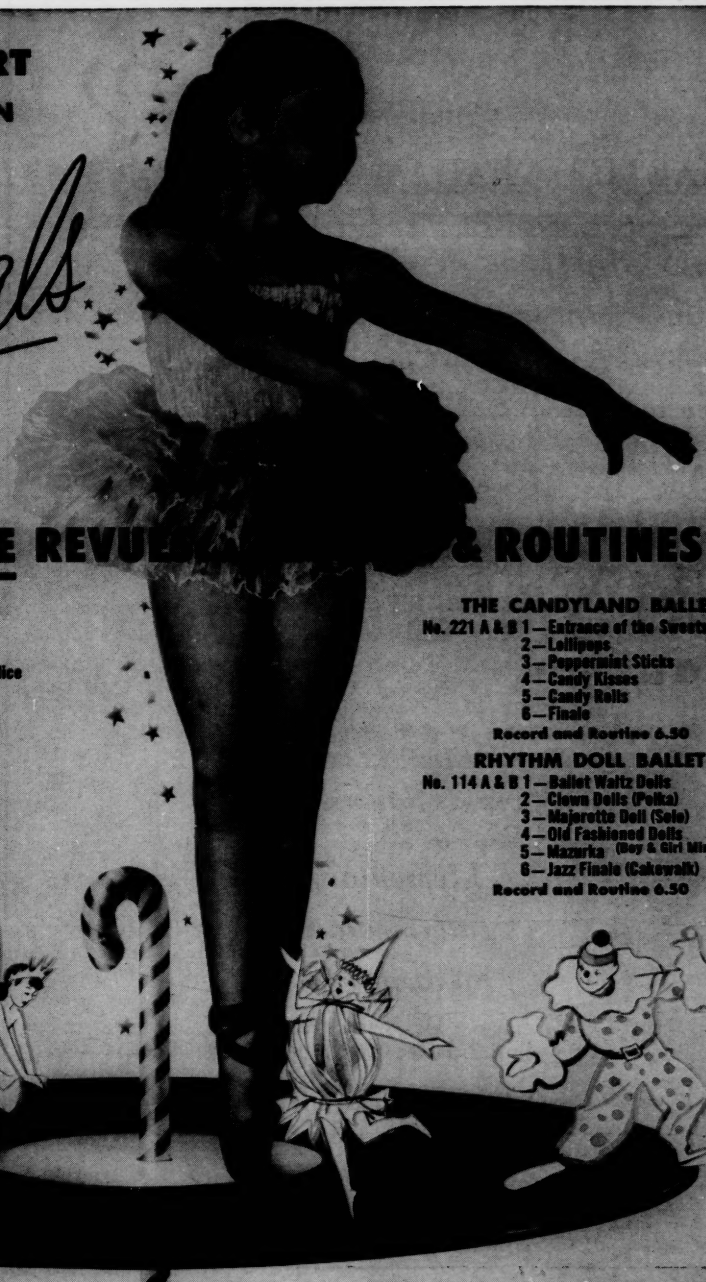

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NEWS FROM LONDON

London is still wondering what hit it! The months of ballet famine have given way to a harvest festival. On just one night in Sept. the bewildered ballet-goer was faced with the choice of **Fonteyn** at Covent Garden, **Markova** at Festival Hall, **Massine** at the Coliseum, and **Ballet Rambert's** "Giselle" at Sadler's Wells. While audiences have been looking dazed but happy, London's hard-hit critics are reeling from one dancefest to the next with a glazed look and an automatic pen. Luckily the deluge has not only brought us a lot of ballet, but a lot of it has been comfortingly above average.

Fiesta-season opened on a none-too-cheering note with Feliks Parnell's **Ballet from Poland,** which turned up Aug. 11 and closed 4 weeks later. Only one really superb Polish character dancer, **Wlodzimierz Tvaczewski,** compensated for this folksy, jejeune "entertainment."

Of far more interest was the **Western Theatre Ballet,** which started a brief season Aug. 12. This tiny but genuinely avant-garde troupe enraged many but pleased a few. Formed by its artistic directors and choreographers, **Elizabeth West** and **Peter Darrell,** a year ago, it is a group of 12 dancers dedicated to saying something worth saying, and in part succeeding. Darrell's "The Prisoners" is a first-class dance-drama, and other works, if less rewarding, break new ground.

The **Royal Ballet** started their month's season on Aug. 18, with "The Sleeping Beauty" showing Fonteyn and Somes in almost peak form. The 2 highlights of the season were **Kenneth MacMillan's** version of "Agon"—of which more in the future—and a series of guest appearances by **Yvette Chauvire.**

The spectacle of this great French ballerina with the Royal Ballet was an eye-opener. To be sure there were small differences of style, manner and approach between her and the co., but while such discrepancies at times detracted from the overall look of ensemble, they were also of illuminating interest. Her greatest success was as Giselle where she was freely compared in the press to **Ulanova** and Markova. Of slightly less interest were her "Swan Lake," Act II and "Les Sylphides," but her perfs. in "The Sleeping Beauty" were widely and justifiably acclaimed. Her interpretation immediately challenged comparison with Fonteyn.

Meanwhile **London's Festival Ballet** has been continuing its summer run. The final impression left by their season, which closed on Sept. 13, was not encouraging. End-of-the-season novelties by Belgian **Oleg Briansky** and Canadian **Paddy Stone**

proved trivial stinkeroos. Briansky's was yet another pas de deux "Romeo and Juliet" to that Tchaikovsky music, while Stone's excursion—untitled at its London premiere—was an unsubtle, flavorless mixture of jive and classical dance. The Festival co., apart from **John Gilpin** and Markova, has not been dancing especially well, and the much-heralded revival of "Petrushka," supervised by veteran **Leon Woizikowsky,** was uninteresting. One bright spot, however, was the appearance on Sept. 9 of 2 completely charming Italian dancers, **Carla Fracci** and **Mario Pistoni,** in a Glazunov-**Rodrigues** pas de deux. The co. has been doing almost SRO business and continues to be very popular.

On Sept. 8 Ballet Rambert opened a brief season, premiering a new ballet by English choreographer **Deryk Mendel,** "Epithaleme," which had won the Int'l Choreographic Competition at Aix-les-Bains last year. Although it has been widely accepted as a modern work, it is, in fact, severely classical in its groupings and bare-footed movements. A distinguished work, it makes one eager to see more of Mendel's choreography. Even more valuable was the all-**Tudor** program, and another welcome revival was **Marie Rambert's** production of "Giselle," with 1st **Beryl Goldwyn** and **Milorad Miskovitch** in the leads, and later **Lucette Aldous** and **Norman Dixon.**

Adding to the autumnal fun is the **Int'l Ballet of the Marquis de Cuevas,** which came into town at the vast Coliseum on Sept. 10. A crackerjack opening program of established favorites, a star-roster as long as your arm, and an ensemble in first class fighting trim, all added up to a 1st night success greater than any the Marquis has ever enjoyed here. **Nina Vyroubova, Rosella Hightower** and the now-phenomenal **Serge Golovine** scored heavily in **Balanchine's** "Paquita Pas de Trois," while Vyroubova had a triumph in the same choreographer's "Night Shadow." Massine, as agile at 62 as he was at 52, was given an immense welcome in "Gaite Parisienne," but the season's talking point has so far been whether Golovine can dance better than Gilpin.

Nor has ballet been quiet north of the border, for a new venture, the **Edinburgh Int'l Ballet,** has been appearing at the Festival and has premiered no fewer than 12 new ballets by 12 choreographers. Critical comment on the operation has been as varied as the programs, but it will be reported fully when it reaches London in Oct. Also due in late Oct. is **Frederick Ashton's** new full-length ballet which is now called "Undine," and not "Ondine," as hitherto announced. Starring roles go to Fonteyn, Somes and **Alexander Grant.**

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NYC OCTOBER CALENDAR

through Oct. 5, **American Ballet Theatre;** Metropolitan Opera House
through Oct. 6, **Percival Borde & Co.** (with Pearl Primus); St. Marks Playhouse
through Oct. 11, **Ballets: USA;** Alvin Th.
through Oct. 12, **American Mime Theatre;** New Orpheum Theatre
Oct. 7-12, **Roberto Iglesias Ballet Espanol;** Broadway Theatre
Oct. 10, **Dance Recital** (Mary Anthony & Co., Katherine Litz, Daniel Nagrin) **& Discussion** (Doris Humphrey, Ted Shawn); Cooper Union; 8:30
Oct. 12, **NY Ballet Club** (Violette Verdy, speaker); Acad. Ballet Perf.; 3:15
Oct. 12, **Geoffrey Holder & Co.;** 92nd St. Y; 2:30, 8:30
Oct. 13, **"The Littlest Circus"** (story ballet for children); 92nd St. Y; 2:30
Oct. 17, **Michel & Parra** (ethnic); Carnegie Recital Hall; 8:30
Oct. 17, **Dance Recital** (Emily Frankel, Louis Johnson & Co., Frank Westbrook Dance Co.) **& Discussion** (Helen Tamiris, Walter Terry); Cooper Union; 8:30
Oct. 24, **Dance Recital** (Eve Gentry, Jean Cebron, James Waring) **& Discussion** (Anatole Chujoy, Edwin Denby); Cooper Union; 8:30
Oct. 25, **Ballet Russe de Monte Carlo;** Brooklyn Academy; 3:00, 8:30
Oct. 25, **Calypso Carousel** (Massie Patterson Carib Singers & Dancers); 92nd St. Y; 8:30
Oct. 26, **John Butler & Co., Myra Kinch & Co., Talley Beatty;** 92nd St. Y; 2:30
Oct. 31, **Paul Draper;** Bklyn. Acad.; 8:30
Oct. 31, **Dance Recital** (ballet group, Shirley Broughton & Co., Merce Cunningham & Co.) **& Discussion** (George Balanchine); Cooper Union; 8:30

***on the cover:** "Miss Julie," created for the Royal Swedish Ballet by Birgit Culberg in 1950, was staged by the choreographer for its American Ballet Theatre debut at the Metropolitan Opera House on Sept. 18. Violette Verdy and Erik Bruhn danced the roles of the Aristocrat and the Butler, originally performed, as seen on the cover, by Elsa-Marianne Von Rosen and Julius Mengarelli of the Swedish Co.*

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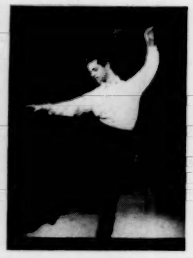

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A Monthly Feature

THE NAME DROPPER

Recently, at the crack of dawn, **Swen Swenson's** phone rang. A lady's voice was heard asking, "Are you the man in the marvelous story in DANCE Magazine — the one in the $23 Greenwich Village apartment?" Though thoroughly sleepy, Swenson cordially acknowledged to his early morning fan that he was the same. Next question: "Are there any apartments for rent in your building?"

Gladys and Reginald Laubin, specialists in American Indian dance, have a knowledge of Redskin lore exceeding that of most Indians. We recall their telling us about the rapt interest shown by a group of young braves at the Laubins' demonstration of how to put up a tepee. None of them had ever seen one.

Several years ago at a party your Name Dropper's fortune was told by **Romola Nijinsky,** who predicted for him a rosy Rockefeller-type future. Dear Mrs. Nijinsky: you forgot to say *how soon.*

Tempus Fugit Dept.: Remember 1952's Toast of Broadway — 12-year-old **Ni Gusti Raka,** star of the first Dancers of Bali co.? She has given up dancing, has married a local rajah in her native village of Pliatan, and is the mother of two children!

When you watch the **Jack Paar** Show on NBC-TV, you're looking at a setting with special significance for the dance. The program originates from the Hudson Theatre in Manhattan. On that same stage, in 1904, **Ruth St. Denis** made her dance debut.

When the NYC Ballet's **Jonathan Watts** was a 15-year-old student at the H.S. of Performing Arts, he had an after-school job as one of a line of dancers on the **Tallulah Bankhead** TV show. At one point during a rehearsal the star spotted the fledging intently staring at her. "A penny for your thoughts, dahling," she intoned, patting him on the head. "I was just thinking," he answered solemnly, "how much you remind me of my mother." Mme. Bankhead collapsed.

Our readers, we love them all. One enthusiast recently wrote us to order a number of "how to" reprints on Cha-Cha, Mambo, Tango, Merengue, etc. In a postscript he inquired: Is Reprint No. 5, "How to Make a Leotard," about a ballroom step? If it is, then I would like to have one."

Finally we can't resist reporting that one faithful follower has paid for a subscription through 1967!

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REVIEWS

BY DORIS HERING

Jerome Robbins' *Ballets: U.S.A.*
Alvin Theatre
September 4 - October 11, 1958

It seems ungrateful to leave the theatre, full of laughter, full of delight-in-movement . . . and then weave a chain of misgivings. And perhaps we would not be aware of these misgivings if we had not read in the Playbill that Jerome Robbins turns forty this month.

In this special perspective, *N.Y. Export, op. Jazz*, the program's major premiere, seemed suddenly to be the work of a supremely gifted choreographer who is, in a way, delaying his artistic maturity. The element of self-challenge in the more memorable of his earlier works has been set aside for structural manipulation.

This does not mean that *N.Y. Export, op. Jazz* is not an absorbing work. It *is*. And it represents an inspired collaboration with Ben Shahn, who designed the pungent settings, and Robert Prince, who created the poetic jazz score.

The city is its locale — a city at once restless and myriad. Before a backdrop of lightly etched television antennae, the dancers walk on, staring at the audience. They huddle together, then suddenly spread into a contra-line for a jazzy Virginia reel with swift changes in direction. Returning to their slouching circle, they turn their faces bleakly upward.

Flanked by a rooftop silhouette, three boys ominously watch a flirtatious girl (Patricia Dunn). Suddenly they are upon her, throwing her into the wings like a used rag doll.

Mr. Robbins understands the city with its brusque changes from darkness to light, from evil to innocence. And so the third movement of *N.Y. Export* finds the dancers lightheartedly taking turns at improvisation in a basketball court locale.

Two solitudes come briefly together in a "Passage for Two." A boy (John Jones) and a girl (Wilma Curley) walk slowly toward each other. Her body is caught in flight on his shoulders, then dropped crucified along his back. It is a moment of all-contact and no-contact, ending in a lonely walkaway.

In the concluding episode there is again the exuberant preoccupation with form—complex and intricate form like the patterns on a crowded street.

The program's second premiere, a curtain-raiser called *3 X 3*, combined six dancers and three instrumentalists. It was

one of those childhood fantasies to which Mr. Robbins has returned intermittently throughout the years, and each time with less conviction and more embellishment. It was an image replete with funny hats, stools to stand on, and floating balloons. The musicians, playing a wind trio by Georges Auric, were placed on high ladders. They wore top hats and coats whose swallow tails extended to the ground. They tootled sweetly as the dancers scurried in and out behind colored panels.

Mr. Robbins restaged his *Afternoon of a Faun* (originally done for the N.Y.C. Ballet) for Jay Norman and Wilma Curley. We have always found this work particularly imaginative in its combining of the lushness of the Debussy score and the stoniness of its narcissistic little dancers performing a love-duet with their eyes on a studio mirror. Mr. Norman and Miss Curley captured the atmosphere to perfection.

Also originally in the N.Y.C. Ballet repertoire was Mr. Robbins' *The Concert*, now considerably reworked.

We haven't laughed so much since Buster Keaton and Charlie Chaplin negotiated their violin-and-piano duet in *Limelight*. And *The Concert* contains the same kind of humor—full of injured dignity, malicious glee and ideas that could be conveyed in no other medium but movement.

It starts so innocently. A dignified Edwardian lady (Betty Waldberg) seats herself at the piano to play Chopin. Listeners drift in.

Ah passion! A music-swooner who must "feel" every note, hurls herself into a flailing pas de deux with a timid young man. Resembling Tallulah Bankhead in a tutu, Maria Karnilova performed with just the right touch of madness.

The men stroll on, carrying lady-mannequins in various states of rigor mortis. And nonplussed they are as they try to arrange their charges neatly on the floor. Magically, the mannequins melt into a cluster of quite respectable-looking sylphides. But their waltz turns into a dancer's nightmare, as one by one they keep losing the place, ending in polite chaos. The young men swoop down upon them, fold them up like so many beach chairs, and tote them away.

A whole series of hilarious vignettes in rapid succession—Miss Karnilova trying on funny hats—Todd Bolender as a henpecked husband, trying to stab his impermeable wife—a tangle-armed pas de quatre — and a shouting mazurka for Bolender and friends. *(Cont. on Page 79)*

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Wilson Millar

Inspired by her dance tour of Russia, the Alicia Alonso production of "Giselle" used almost the entire original score, twice as long as the hour version usually seen in the U.S. Above: New scene in Act. I.

GREEK THEATRE OFFERS FULL-LENGTH "GISELLE"

BY JOHN DOUGHERTY

Of the 25,000 viewers who delighted in the August 18-23 James A. Doolittle production of Alicia Alonso's full-evening *Giselle*, few realized that it heralded a new era of ballet for Los Angeles.

The impresario of the beauteous outdoor Greek Theatre, producer of the full-length *Coppelia* in 1957—bringing Niels Bjorn Larsen from Copenhagen to dance Dr. Coppelius, and engaging Andre Eglevsky to dance his first full-length Franz to Miss Alonso's Coppelia—has gone on record that he will produce a third full-length ballet next season, establish an international school and resident company at Greek Theatre, and launch the company on a short tour at the close of their first season.

Mr. Doolittle is physically large, and has demonstrated that his artistic vision is in like proportion. Since 1952, he has presented Ballet Russe de Monte Carlo, New York City Ballet and Ballet Theatre at his theatre. Other dance events have been An Evening with Markova, Les Ballets de Paris, Jose Greco, and Katharine Dunham. (Miss Dunham's company was the biggest draw of all.)

The successful production of a full-length ballet in a state-subsidized theatre like the Bolshoi or Covent Garden is an achievement. But for one man to do the job on his own is almost a miracle, particularly when it means coordinating plans a year in advance to bring dancers, costumes, scenery, orchestra, the right conductor and the ideal stars from dozens of points and thousands of miles away—all to meet at the same hour, to work harmoniously, and to produce a finished work in the minimum possible time.

All this Mr. Doolittle has achieved on his own. But his work has of course not gone unnoticed by the city fathers, who have written several grateful commendations. Since nothing succeeds like sucess, it is likely that they will be willing to lend a hand in the future.

Mr. Doolittle's achievement has not been made sitting at home dreaming. To gain first-hand knowledge of dance, dance production and dancers, he has circled the globe. In past years he has seen ballet in Moscow, Leningrad and Riga; Vienna, Rome, Paris and London; has gone north to Copenhagen to see the Royal Danes; and toured all Spain to see Spanish dance on its home ground. On September 26 he leaves for this year's trip to Japan, where arrangements have already been

Rothschild

Impresario James Doolittle, right, looks on while Alicia Alonso and Igor Youskevitch discuss a rehearsal matter during the preparation of the Greek Theatre "Giselle."

made for him to see all the dance that is being performed.

These tours put him in touch not only with performing artists, but with production men, impresarios and teachers. Better than most dancers, he knows the artist who best interprets a given role, and has demonstrated time and again his ability to make the wise choice.

"As far as I have been able to find out," he said, "Greek Theatre is the only place in the United States where a full-length ballet was mounted in 1957 and another one in 1958. Our third will be probably *Swan Lake* or *Romeo and Juliet*."

No contract has been signed for the 1959 season's artistic director. But certainly Mr. Doolittle and Miss Alonso have such an investment in one another that she would be the logical choice. Not only has she staged and starred in two successive successes for him, but it has been done without difficulty, and with the most cordial relations on both sides.

"Alicia Alonso not only is a ranking world ballerina," he put it, "she also can get as good results from a company as she gets from herself. This *Giselle* was staged in two weeks, with only Mr. Youskevitch and six members of Alonso's own Cuban company prepared in advance. The rest of the dancers were all engaged in auditions held after her arrival."

Joyce Vanderveen, the Dutch ballerina who has been seen here recently to great advantage in a number of partnered divertissements, was Queen of the Wilis on opening night. It was quite obvious to everyone in the audience that she was ill. After the Tuesday night performance she was rushed to a hospital.

By great good fortune, lovely Ballet Russe ballerina Irina Borowska was on

(Continued on Page 78)

Alonso, right, and Youskevitch conduct class for members of the Greek Theatre ballet presentation. Far right: Patricia Uyemura, who danced one of the two lead Wilis. She is one of the numerous Californians who danced in the production.

ARPEGE

MY SIN

BY

LANVIN

WE MEET AMERICA

BY IGOR MOISEYEV Director, USSR Folk Dance Ensemble

Our first performance at the Metropolitan Opera House in New York was an experience no member of our dance company is ever likely to forget. It was our first introduction to an American audience, and a more enthusiastic, more exciting one it would be hard to imagine.

For us the welcome was doubly gratifying since we had come to dance for American audiences with some misgivings. We really had no idea of what we could expect. We were afraid, for one thing, that Americans would not understand our dancing and perhaps might not take to it. And there was some justification for our feelings because of the lack of any real contact between our two countries over these past years. For ourselves, the lack of contact made it very hard for us to gauge the tastes and interests of Americans, what they would or would not understand of our national art. But we were in for the most happy kind of surprise.

Responsive Audiences

From our first performance to our last, we were met with a cordiality which went far beyond our most hopeful expectations. And as important—for us as dancers even more so — a complete understanding of what we were attempting in our folk art. We felt that understanding in the response of audiences everywhere we danced, in the many newspaper reviews, in innumerable conversations we had with people in many American cities, in the fan mail we received that talked of "the traditionally beautiful and varied reflections in your dances of the life of the Soviet Union."

It was an unexpected and happy surprise for us to find how much American audiences had in common with the Soviet people. We found the same warmth, the same openness and expansiveness, the same feeling for humor. It was a constant astonishment to us to see how similar the reactions were.

Our dance *City Quadrille* evoked the same spontaneous laughter in America as it would in any Soviet city. There was the same kind of understanding applause for the *Suite of Old Russian Dances*, the Moldavian *Zhok*, the *Ukrainian Suite Vesnyanki* with its fast *Hopak*, the same delighted chuckles for our comic *Two Boys in a Fight*.

There was not the slightest change we had to make in any of our dances so they would be understood and appreciated by American audiences. This natural and thoroughly spontaneous reaction was evidence not only of what our peoples had in common but of how much we could contribute to each other. I felt this in very personal terms.

American Folk Dances

Before I came to the United States, I, of course, knew something about the American dance, but my knowledge was hardly very detailed or specific. There was much I absorbed and learned as we traveled through the United States and much more I should have learned if our schedule had not been so overcrowded.

But I certainly have a much clearer picture of America that I hope to use as a basis for further study and perhaps for the creation of a serious dance work sometime in the future.

American folk dances are greatly varied since they are conceived in widely separated parts of the country with different folk customs, traditions and ways of living. Like the folk dances of any nation, they can serve, it seems to me, as rich raw material out of which fine choreographic productions can be developed.

Creating the Stage Version

We used much the same basic raw material to build our dances. To create our *Hopak*, for example, we went to different parts of the Ukraine, watched the *Hopak* danced in village after village, noted the variations, chose a dozen or so for study. We took the typical steps and movements, generalized them and around them built the version which we staged.

I think that the same process of research and selection applied to American folk dances would produce some very exciting results. I talked to many American choreographers and they found the idea most stimulating. I even received several invitations to come again and work with them.

And I do hope to return to the United States, especially to study American dances. We would like to include some of them in our permanent repertoire. Among our 160 dances we have quite a few from countries outside the Soviet Union.

Learning the "Virginia Reel"

We did try one American dance, the *Virginia Reel*. We learned it at a very pleasant gathering arranged for us in New York where we met many choreographers and lovers of the folk dance. First they danced it for us. Then a few of our people joined in.

As the dance proceeded, more and more of our group joined in, while the Americans dropped out to make room for them. Finally, only our dancers remained on the floor.

We staged the *Virginia Reel* two days later, immediately after our last number on the program, with no break for costume change. And so, an American dance was performed in Ukrainian national dress — and the audience reaction was wonderful.

Seeing is Knowing

We in the Soviet Union are very much interested in things American. We know your literature, both classical and contemporary, stage many of your plays and study your art. All of this helps us to get a picture of American life. But without direct contact, it is necessarily an incomplete picture.

Even in some European countries which have closer contact with the United States there are certain misconceptions about American culture. I have met Europeans who told me, for example, that the United States did not have much in the way of theater. American moving pictures were very good, they said, but unfortunately the films had harmed the theater art.

While I was in the United States I saw several plays and came to quite a different conclusion. As a matter of fact, I was very pleasantly surprised at the fine quality of American theater.

I consider *West Side Story* really good theater, done with beauty and with great skill. *The Diary of Anne Frank*, I thought, too, an extraordinarily moving production. I must also mention *My Fair Lady*, whose staging and technique, I feel, strike a very high artistic note. *THE END*

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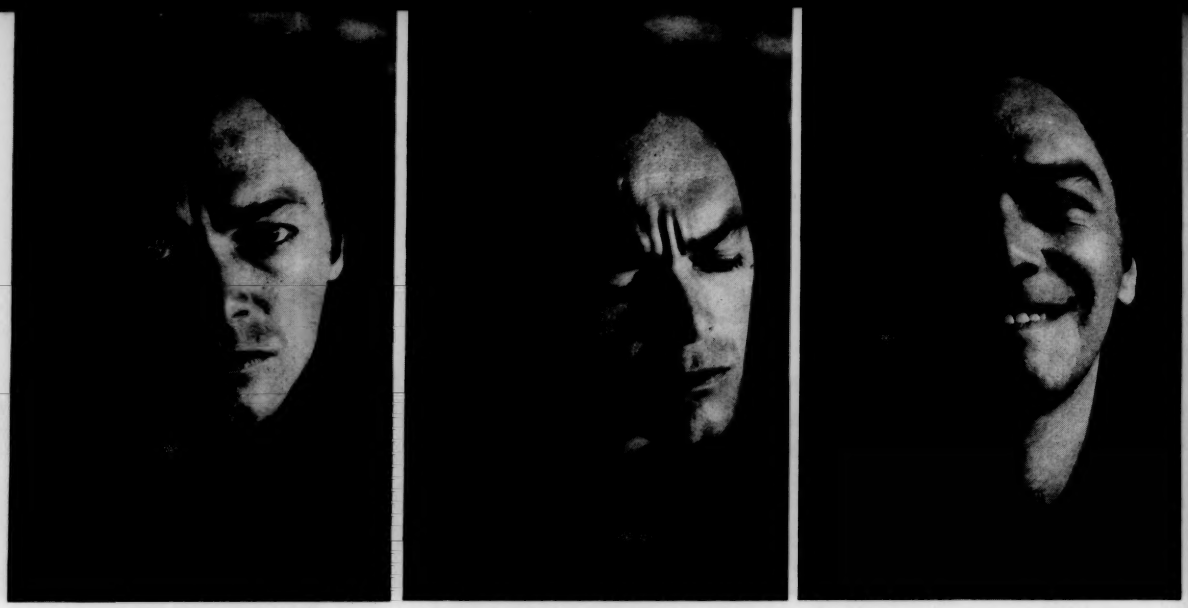

¡AQUÍ ROBERTO IGLESIAS!

A vital new personality makes his presence felt on the Spanish dance scene

BY ROBERT SABIN

"They said the monkeys were better than *we* were!" Reminiscent anger and outrage flamed up in Roberto Iglesias' eyes, quickly followed by a disarming grin of amusement. "It was then," he continued, "that I decided to risk everything and to take my company to New York." He was telling me of the hectic weeks at the Colonial Theatre in Boston, early in 1957, which led to his daring gamble on May 18 in Carnegie Hall in New York — and to a very different reception from that of the Boston critic who compared him and his company so unfavorably with the trained monkeys which were on the same vaudeville program.

It was through Danny Kaye that he had obtained the Boston engagement. Kaye had cabled to him in Mexico to bring his company and share the program with him. Nor was the public reception a disappointment. The original engagement for three weeks was lengthened to six. But the critic's jibe brought to a head Iglesias' unhappiness with the situation. He had fought for years to build a company and a repertory and to develop himself as a dancer, and he decided to put his achievements to the test of the New York public and the New York critics, or starve in the attempt.

This alternative was no empty phrase, for the possibility was imminent. He did not have the money to finance the New York concert, and when he told his artists that they must tighten their belts for this supreme effort, he spoke literally. Luckily, the manager of the hotel where he had always stayed in New York believed in him and was a loyal friend. He asked Iglesias if he was bringing his family with him, to which the answer was: "Yes, all twenty-one, with their trunks and suitcases, and I won't be able to pay you until after the concert." Without a tremor, the manager said: "Bring them all and don't worry." The Dance Circle provided rehearsal space, and the way was clear to prepare for the concert.

The irony of the situation was that this was no troupe of unseasoned, obscure young artists. Only a few months previously, people had stood on their seats in the theatre of the Bellas Artes in Mexico City to cheer them. At their first concerts in Paris, they had also won a brilliant success. They had toured in Europe and visited Havana. But keeping a company afloat is a much more difficult task than the uninformed observer would ever suspect, and dancers need to eat 365 days a year. To bring his company to the United States without financial guarantees or influential connections was full of risk. Yet Iglesias knew that if he triumphed, he would win new security as well as reputation. He had appeared here as a member of other companies; he had fought many of his hardest artistic battles here both in his student days and after he broke out for himself; and he longed to show what he had accomplished to his friends and colleagues as well as to the public.

The story of the wildly exciting evening in Carnegie Hall on May 18, 1957, is familiar to most dance lovers. Not only Iglesias but his fellow artists danced as if they were possessed, and the cavernous spaces of the hall suddenly seemed to contract to the intimacy of a Spanish tavern. Sailors threw their hats onto the stage and the next morning the critics threw theirs into the air.

But the story of the development of the fiery, fiercely dramatic and tremendously ambitious personality that brought it about is not so well known. It is small wonder that Roberto Iglesias wanted to be a bullfighter as a child, for his whole life has been filled with excitement, danger and the thirst for glory. He was born in Guatemala, in a town near the Mexican border. His father was a painter,

PHOTOS BY FLIP SCHULKE

Left: Roberto Iglesias, star and director of the Roberto Iglesias Ballet Espanol.

Right: Some of the members of the Iglesias troupe (ballet-master Guillermo Keys Arenas in right-hand corner), which is being presented as part of S. Hurok's International Festival Year. The Co. will be seen in a NYC season at the Broadway Theatre, Oct. 7-12, followed by a coast-to-coast tour that ends in Washington, D. C., on December 13.

and his Spanish grandfather had been both a bullfighter and a painter. His father had been influenced by the modern school of Mexican painting and decided to settle in Mexico while Roberto was still a child.

It was not long before Roberto was painting himself, and he won several prizes and awards for his work. He was a sickly child, afflicted with asthma, and the doctors told his parents that he would never be able to indulge in the rougher sports or any other type of strenuous activity. He did not play much with other children, and spent most of his time reading or painting. As was natural, he became highly introspective. But there was one thing that drew him out of his dream world. He was proud of his grandfather who had been a bullfighter. He had visited him and seen the programs and other mementos of his career.

The bullfighters in Mexico were his heroes (as they are even today) and he got to know their families, watching them and painting them. He obtained a cape and other parts of the bullfighter's wardrobe and secretly began to study the art with his cousin Raoul. Even then, his instincts as a dancer were strong, for the other boys used to tell him that he looked like one, as he practised.

When he was 13 came the first great crisis of his life. There was a festival, and Roberto entered the ring during one of the fights. The bull caught him and gored him near the right breast. (A dull pink scar serves as a reminder of that day.) He had to spend a month in the hospital and have several blood transfusions.

It so happened that the chief doctor was a grandson of the Mexican poet Juan de Dios Peza, and he took a keen interest in this talented if foolhardy boy. Noticing his frail physique and skinny legs, he urged him to undertake a systematic series of exercises to gain weight and develop his body, and when Roberto was strong enough, he took him to the Bellas Artes and put him in a ballet class, telling him that these were exercises "he would like." Roberto was 14.

At the school of the Bellas Artes he made new friends, including Guillermo Keys Arenas, who is now ballet master of his company. But it was not long before Roberto's father discovered his dance studies, and, since he did not want him to become a dancer, he sent him to San Francisco to stay with his uncle there, who was an upholsterer. But he had not

(Over)

Esperanza Galan and Antonio Espanol, featured performers, in a folk number.

Below: Esparanza Galan and Iglesias with company guitarist Felix De Utrera.

reckoned with his son's resourcefulness. While attending high school in San Francisco, Roberto saved his lunch money and began taking classes with Elisa Cansino (who is Rita Hayworth's aunt.) He found his way also to the San Francisco Ballet School, where the Christensen brothers soon noticed his talent. Later they put him into the company. He was always given Russian character parts, which was not surprising, in view of his striking face, with its broad cheekbones, and his flamboyant temperament.

But Roberto had found his vocation by this time. He knew that he was going to be a Spanish dancer. His uncle only fanned the flames by mocking his ambition and telling him that he was too thin and too ugly to be a dancer. When his uncle urged him to become an upholsterer and said that he might one day help him do the seats in the San Francsico Opera House, Roberto proudly answered that some day he would dance in that house with his company (a prophecy which has been fulfilled). His uncle has never yet upholstered a seat there, incidentally.

While he was studying, Roberto borrowed books on design, choreography, and all of the phases of theatre. He wanted to know everything about dancing, for even then he felt that Spanish dancing was a universal art. "I shall never stop learning," he says today. "The Spanish dancer is not just a performer who beats the floor and plays castanets. Spanish dance is one of the most complete dances that there is." Believing this, it is not surprising that he studied modern dance, also, and pantomime with a Japanese teacher. In these early years, he was looking towards a career as a teacher and choreographer.

At 16, Roberto returned to Mexico and found himself in need of work. His father refused to support him any longer, and Roberto agreed that he was right in so doing. Fortunately, a Spanish company was being formed and Roberto went to the auditions in Mexico City. He was engaged as a leading dancer in the Miguel de Molina Company. By the time he was 17, he had made a name for himself and won a sheaf of favorable notices.

He had also met a girl in the company and partnered with her. They were a successful team, but even at this early stage of his career, he realized the dangers of quick and easy popularity. Such a partnership can be a most dangerous thing for the dancers' development. As he explains it, "With costumes and castanets and a few dances, a good team can make money. But they are apt to forget the real art of Spanish dance. Their success may kill the wish of being better."

In 1947, Marcel Ventura, at that time the representative of Rosario and Antonio, saw Iglesias dance in Mexico City and engaged him for their company. He came to New York and took classes with Federova, Fokine, and Juan Martinez. (He had been working with Oscar Tarriba in Mexico, for wherever he was performing he studied at the same time). During his tours with Rosario and Antonio, Rosario gave him lessons and encouraged him. When his contract with them expired, she urged him to go ahead by himself.

Iglesias' next engagement enabled him to experiment creatively. He joined the Cabalgata Company, which specialized in folk dancing, in 1948 in Mexico City. For this group he was invited to create some dances and he began to gain experience in using dancers. He went next to the Ana Maria Ballet Espagnol, with which he toured Central and South America and revisited the United States. It was during this period that he learned how a company is organized and how to manage and direct it. This is in itself an extremely difficult and complicated procedure, and the knowledge he gained then was to prove invaluable later.

With Ana Maria he went to Spain, where he was well received and was given the greatest compliment of all — they would not believe that he was not Spanish. But it was Spain that showed him how much he had to learn. He left the company and stayed on there, traveling throughout the country to observe regional dance. Sometimes he would stay for months in one province, not only participating in the dance but studying and enjoying local costumes, food, and social

(Continued on Page 88)

Opposite page: Roberto Iglesias and Rosario Galan in "Punta Y Tacon."

Left and right: Members of the Iglesias Company photographed in daily modern dance and ballet class during their recent season at the Fontainebleau Hotel in Miami. The group, presenting their concert program, have also had exceedingly enthusiastic response at the Flamboyant Club in Puerto Rico and the fabulous new Havana Riviera in Cuba, where they played to standing room only earlier this year despite the revolt going on at the time. The Company makes return engagements to all three hotels following the Hurok concert tour.

Three excerpts from Agnes de Mille's new book "And Promenade Home," to be published this month by Boston: Atlantic-Little, Brown.

ABOUT DANCERS

BY AGNES DE MILLE

" . . . Dancers are nearly all smaller and more tautly knit than other people. They appear always so much smaller than the singers or the actors on any stage, the difference in height is so marked as to make them seem like another species. Their chief and most appealing characteristics are their slenderness and their posture, a soldierly spine and a sense of supple readiness that no other people acquire, not even great athletes. They are as relaxed as cats, alert for any demands even while resting. Their walk can be recognized by any professional, but it is not particularly attractive. Ballet dancers walk splayed out and flat-footed, very nearly a shuffle. The moderns stride with what amounts to a spring or lope. They all walk from the hips like Indians. They put the heel down hard because the ground is their ally; they trust their feet. The dancer's face is intelligent, quiet — unlike the actor, who feels called upon to practice his faculties or response every minute in every conversation. Dancers who are comedians are more alert in expression than lyric dancers. The dancer waits and watches, trained to keep the countenance clean of grimace, to express only what must be expressed with an effort of total will . . . "

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" . . . Does the sight of a white surface and colors laid out excite the painter as the bare and welcoming floor excites the dancer? Does wet clay send such a rush to the heart and yearning to the sculptor's hands? Or the open keyboard to a composer? Floor space is as irresistible to the dancer as cool waters to the thirsty. The sight alone is enough to make one hurry. The room, empty, the enclosing walls serenely bare, the mood of reservation protecting as a fortress; it is impossible therein to maintain rage or hate. Sounds cease and fall away. The dancer enters the arena of total lonely effort and works with spirit and flesh. Pattern is learned here and relationship and law, as communication is worked on the bare air. No dancer comes out of a good practice without exhilaration, and on leaving the room, the better self stays behind.

"This is the area of 'curious peace' that Martha Graham describes. The supporting feet are her root into life. Wherever a dancer stands ready, Graham says, that spot is Holy Ground . . . "

•

" . . . Singers, for instance, always arrive for work in full cry and their approach can be heard corridors away as they enter any situation full of head resonance, breakfast and gossip . . . When attention is diverted from them for one second, they hum, chew, stroll, chatter and munch.

"Dancers are quiet partly because they have little breath to squander, but mainly because all their training has been in group work and by imitation and rote; and under these conditions, silence is rewarding. Unique among theatre people, they respect other artists' working efforts, an appreciation they have learned from having to stand by during actual creative spasm . . ." *THE END*

The 1958 Festival at New London boasted a popular refreshment pavilion.

AMERICAN DANCE FESTIVAL: #11

Connecticut College, August 14-17, presents 19 works

BY DORIS HERING

Nineteen works by seven choreographers — a wide swath of contemporary dance. And yet, as the works unfurled, we were not aware of sweeping trends or new currents. Instead, what came across the footlights had more to do with qualities of performance, with individuals emerging, and with gradations and subtleties of movement texture. It was as though we were rediscovering the modern dance, not as a philosophical concept, but as a rich sensory experience.

Daring in its contrast of movement and music was José Limón's new work, *Dances*, to Chopin mazurkas played on stage by Howard Lebow. It was the Polish Chopin that Mr. Limón heard — a Chopin at once introspective, Slavic, and rebellious.

The dancers entered in pairs — the promenade of each pair differently paced — and silently bowed to the pianist. Lola Huth and Chester Wolenski, arms outstretched, hurled themselves into a wide circle, their bodies pulling against each other. Two solos, one for Betty Jones and one for Harlan McCallum, followed her dynamic ballet style with his mischievous runs and cabrioles.

Michael Hollander, Chester Wolenski, and Harlan McCallum, like three soldiers out of Tolstoi, challenged the familiar *Sylphides* Mazurka (op. 32 no. 2) with sturdy strides, leaps, and pulsating circles that were almost too rich for the music. For contrast there was a gentle clapping solo for Ruth Currier.

The second portion of *Dances* (there were twelve mazurkas in all) seemed less fresh than the first, with the exception of a solo for Chester Wolenski that hit the very core of what Mr. Limón was trying to say about Poland. The dancer bowed solemnly to the pianist, turned tersely away as though dismissing his presence, and plunged into a lament ending with an eloquently empty-handed gesture. It was expressive dancing and marked a firm step ahead for Mr. Wolenski. But, then, all of the men in *Dances* performed with new significance. And Lavina Nielsen's simple yet elegant costumes were most apt.

The initial image in José Limón's *Serenata* (also a premiere) was sensuously lovely. The stage was inhabited by four figures on pedestals. In the penumbral light, they glowed like moon-drenched statues.

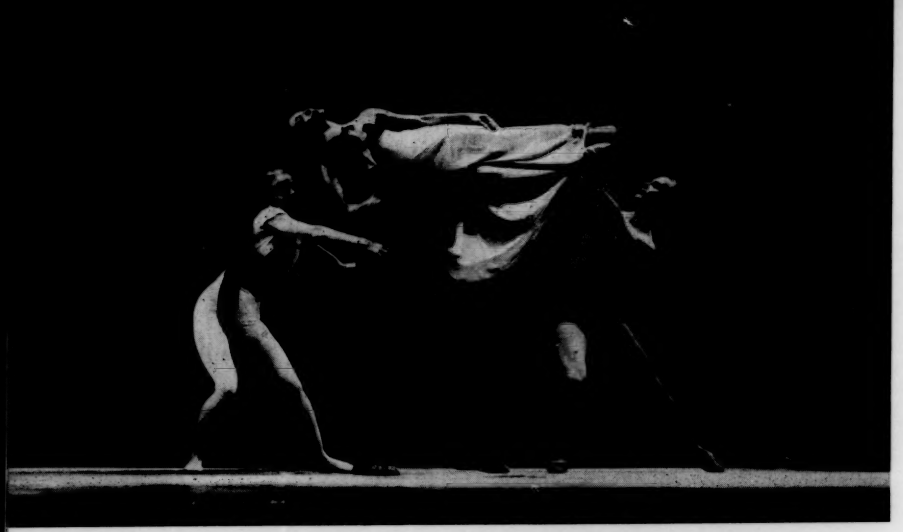
Two of the figures, Betty Jones and Chester Wolenski, sang sweetly as they assumed stylized postures. And both their vocal and movement styles seemed perfectly wedded to the Garcia Lorca words and Paul Bowles score used as accompaniment. But the same did not hold true for the passages assigned to José Limón and Pauline Koner as a Lover and his Lady. Here the dance form was static, the intent unclear. One could not tell whether it was a courtship or a satire on one.

From his repertoire, Mr. Limón offered *The Traitor* and *There Is a Time*. The former has undergone a subtle change in emphasis. Its fury has somewhat abated, and its inherent serenity—a serenity typified by Lucas Hoving's tender portrayal of the Christ-figure—now flows through the group and gives the work an almost ritualistic dimension.

The members of Mr. Limón's company are all highly individual, while the members of Merce Cunningham's group are like tautly tuned harp strings. They are shapes in an image, not people in a world. But the images are often compelling.

In his new work, *Antic Meet*, Mr. Cunningham used his own supremely elegant idiom to poke fun at other dance and movement languages. And he made it seem as though all the other kinds of dance were out of tune and only his comments had absolute pitch. It was very funny, and John Cage's score, with its

(Over)



isolated toots, added to the mood.

The work opened modestly, with the company striding and leaping. Suddenly, Mr. Cunningham, looking like those earnest young men who bring on the bouquets at the ballet, whipped out a feather bouquet and tried frantically to give it to the disappearing Carolyn Brown.

Mr. Cunningham returned with a chair strapped to his back and politely partnered Miss Brown, letting her rest occasionally on the chair. Turning his sharp eye from ballet to the Moiseyev, Mr. Cunningham joined Remy Charlip in tangle-footed prysiadkas that ended in chaos, as Mr. Cunningham in a huge fur coat, dragged off his inert companion.

The "long woolen" period of modern dance became a multi-sleeved sweater in which Mr. Cunningham struggled with concealed dignity. The "American boy" style of ballet found him ranging about in white overalls.

There were also moments of poetry in *Antic Meet*—a girl performing precise beats while carrying an illuminated parasol—and the whole group in flight at the end. We can't wait to see it again.

On first viewing, Mr. Cunningham's *Summerspace* (Morton Feldman) seemed a little sparse in movement invention. Clad in speckled tights and performing against a speckled drop (both designed by Bob Rauschenberg), the dancers resembled a pointillist painting set in motion. But the precise, almost two-dimensional movement style caught the shimmer of pointillism only in isolated spots—one of these being a lovely phrase in which Carolyn Brown, leaping, was repeatedly caught in mid-air by Mr. Cunningham.

In addition to the premieres, Mr. Cunningham offered two of his finest repertory works, *Nocturnes* and *Changeling*.

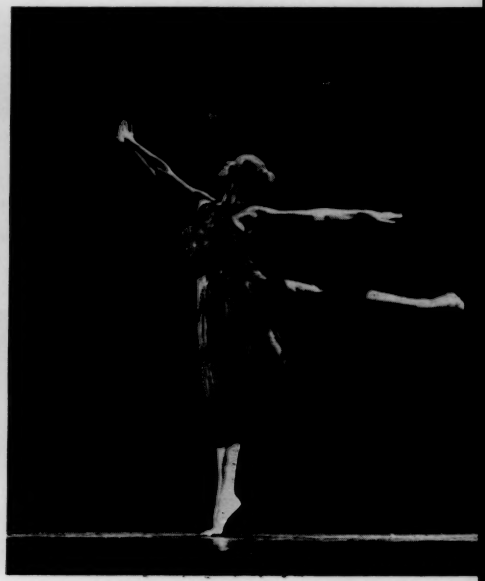
(Continued on Page 64)

Top left: Betty Jones, Jose Limon (holding Pauline Koner) and Chester Wolenski in premiere of Limon's "Serenata."

Center left: Pearl Lang (Persephone), flanked by Celebrants, watches Karen Kanner (Demeter) in Miss Lang's "Falls the Shadow."

Left: Carolyn Brown, Remy Charlip and Merce Cunningham cavort in Mr. Cunningham's new work "Summerspace."

PHOTOS BY
MATTHEW WYSOCKI



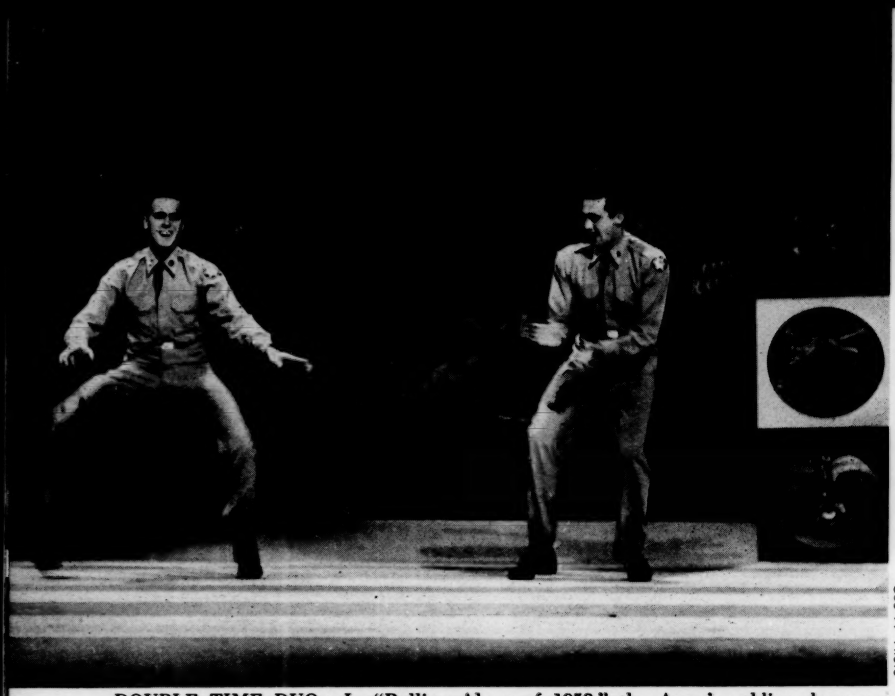
Top: Ruth Currier's felicitously reworked "Quartet" combined Jemima Ben-Gal, Patricia Christopher, June Dunbar and Diane Quitzow (dancing in foreground).

Above: Members of the Jose Limon Co. circle Lucy Venable in premiere of Mr. Limon's "Dances," choreographed to twelve Chopin mazurkas.

Above: Festival Guest Artist Inga Weiss in her solo work "Etudes." Miss Weiss is a German-trained dancer currently teaching in Chicago.

IN THE NEWS:

MEN'S MONTH



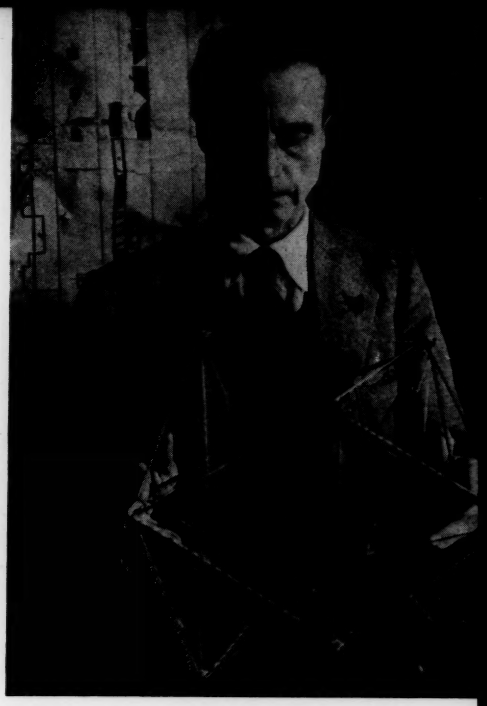
CBS-TV Photo

DOUBLE TIME DUO: In "Rolling Along of 1958," the Army's soldier show now on a world tour, a fast-moving feature is the tap-and-song act of the Kavanaugh Twins—Pvts. Leonard and Myles. The 6'4" G.I.'s from Hollywood, one-time students of Jack Stanly in N.Y.C., began their hoofing career at 14 with Paul Whiteman. Above: In a TV preview of the production's highlights on a recent Ed Sullivan Show.

Bill Crespinel

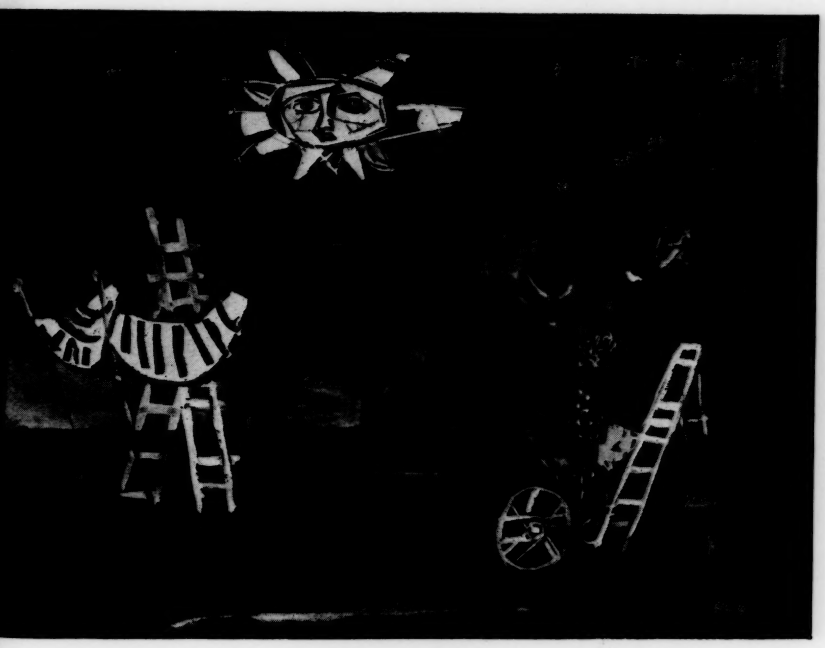
Left:
SOMETHING ADDED: When Jerry Lewis became a "single," he added several new elements to his act—including dance. The zany comic's regular terpsichorean side-kick and choreographic mentor is movie dance man Dick Humphreys (right), who has high praise for his pupil as a fast study and a long-legged "natural." The pair are shown setting a routine last year at the London Palladium. In August Lewis packed them in at L.A.'s Greek Theatre. He begins a busy season with an NBC-TV colorcast Oct. 18.

Opposite right:
DERNIER CRI DECOR: Herbert Ross' new "Concerto," featured in the American Ballet Theatre's Metropolitan Opera season, has sets and costumes by Roger Bezombes (backdrop for 2nd movement shown here). The bearded, thirty-ish Parisian painter-designer is author of the book, "L'Exotisme dans l'Art et la Pensée." Most recent of his widely acclaimed works is a giant tapestry at the Brussels Fair.



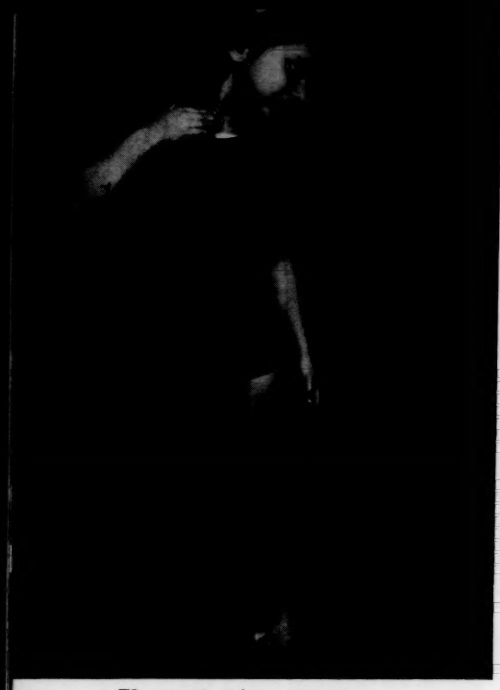
Left:

FOOT-PAD PAINTING: Newest in art twists are Xanti Schawinsky's 25 large "dance paintings," being exhibited in N.Y.C. for three weeks, beginning Oct. 6, at the Herman Miller Furniture Co., as part of the firm's experiment in bringing together related fields of creativity. Schawinsky, a Bauhaus veteran, literally dances his creations, painting with variously shaped pads on his feet, moving to music ranging from South American ethnic tunes to the latest Cha-Cha-Cha. One canvas is titled "Boogie Woogie Mondrian."



Above:

NOTATION SPECIALIST HERE: A foremost expert on Kinetography Laban, Albrecht Knust, of the Jooss School in Essen, Germany, has been on a teaching visit to the U.S.A. A close associate of the late Rudolf Laban, Knust has written an 8-volume encyclopedia on the subject. Knust's lecture schedule here has included the Putnam County Playhouse, Jacob's Pillow, Conn. College, the NYC Dance Notation Bureau, the Phila. Dance Academy and Juilliard. He is shown holding a model of Laban's Icosahedron, the 24-faceted shape of the possible space into which the human body can move.



The magic of a moment

CREATIVE DANCE AND THE CHILD

PHOTOS BY EDITH WORTH

TEXT BY BONNIE BIRD

Chairman, Children's Dance Dept., 92nd St. YM-YWHA, NYC

Imagination widened and enhanced

The world is full of dance

Whose breath has not been caught by the sheer beauty of a child's spontaneous movement? And how often the phrase "she moves like a dancer" tumbles out in tribute. Is this the magic of a moment? — an age? Or are there tangible ingredients in this loveliness that can be gleaned and used in teaching?

The photographs on this and following pages were taken during regular class periods at New York's 92nd Street YM-YWHA. (An augmented exhibition of Mrs. Worth's photos will be presented at the "Y" from Dec 12-Jan. 2, coinciding with the Dec. 27-28 Conference on Creative Teaching of Dance to Children.) These photos are a window into the feelings, the interests and the humor of 4-through-7-year-olds. Upon such ingredients, using an eclectic modern dance style, the Y's children's dance classes in technique, movement exploration and simple composition have been developed. The "world" of the young child is immensely full of danceable material, and, as a result, the classes become an integral part of the children's lives.

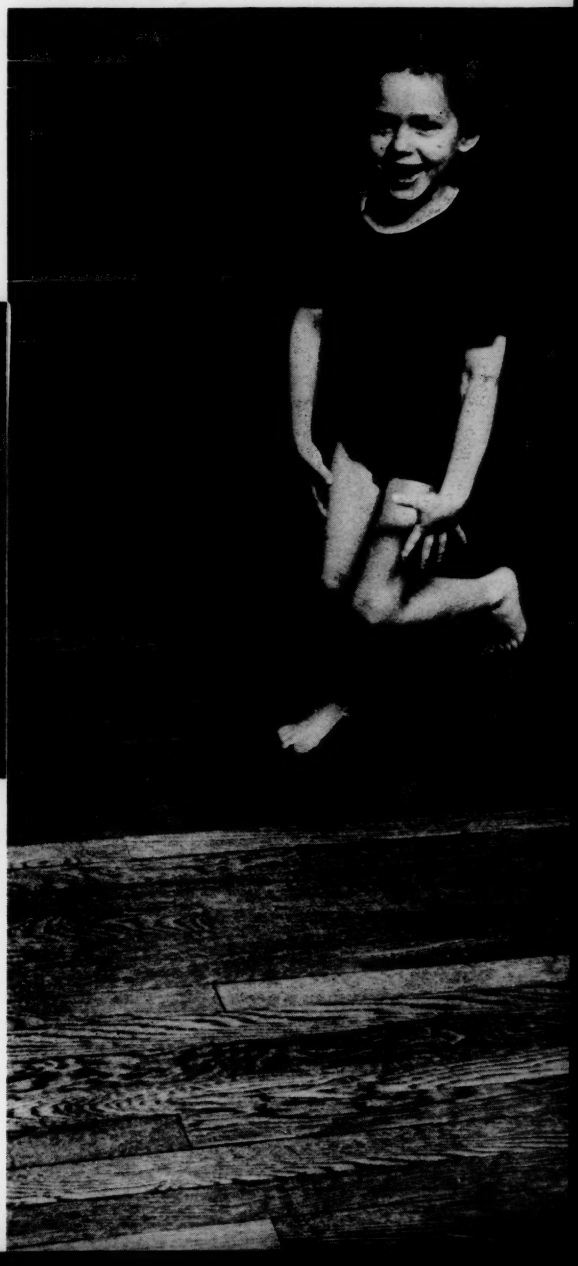
Though freedom of movement is one of its goals, this approach to teaching is not at all haphazard. The teacher directs, guides and evokes according to a carefully worked out plan based on what the child's physical and psychological capacities are at a given age. (The orientation of this department is educational rather than professional, but the classes are so graded and grouped that the serious teenage student can pursue her studies to a very advanced level.)

The role of the teacher in the younger age classes is particularly sensitive. Her responses must be genuine — never mechanical. The teacher never ceases to be challenged to teach creative dance *creatively*. Stories, images, dance games change constantly as the children shift and grow. Her underlying role is that of teacher, guide, but at given moments she becomes a parent, a friend, a refuge, a playmate, and sometimes even an enemy — albeit one as socially accectable as a fierce wind.

WHO ARE YOU?: Learning occurs most rapidly when a person is happy and unafraid. For the young child, being at ease and knowing what's expected of her is vital to enjoying her dance class. A name-game called "Who Am I" introduces children to each other. As roll call is taken, each child called dances out who she is *today* — a laughing clown, a cotton camel, a whirling top, or perhaps even "my baby brother." These are the first tiny "solos," the first moments of being somebody special and distinct, of dancing out one's very own idea. *(From the class of Florence Peters).*

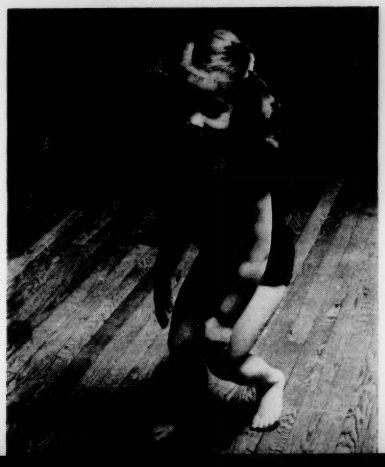
(Over)

"I'm a laughing clown . . ."



Above: The teacher explains about the "Who Am I" game.

Right: "I'm a cotton camel . . ."



THE USE OF IMAGERY: The descriptive image is one of the most vital tools a dance teacher has. The purpose of an image is to elicit action, or to qualify action in some desired way. An effective image, particularly at this age, can accomplish in a few words what a whole paragraph of correct anatomical description cannot.

Images may be used to accomplish a specific physical action — for example, rounding and straightening of the back may be accomplished in a "turtle game." The children kneel on their shins, hands on floor near knees, and pull their heads over their knees like a turtle hiding under his shell. The teacher tells of the buzzing fly, the turtles snap at the fly, straightening their backs in the effort. Next time the fly buzzes three times before the turtle snaps — "buzz, buzz, buzz — snap!" Thus a rhythmic pattern guides the action, too.

Another use of imagery is to evoke freer, more inventive movement from the child. The children in the picture below imagine themselves to be young birds in a nest about to try their wings in first flight. The teacher spurs their effort by continuing to describe how the baby birds feel and what they are doing. In the picture we see the birds waking, wobbling to their feet, stretching out their wings — and some are about to fly off! *(Over)*

***Upper left:** A tree breaks in a storm.*

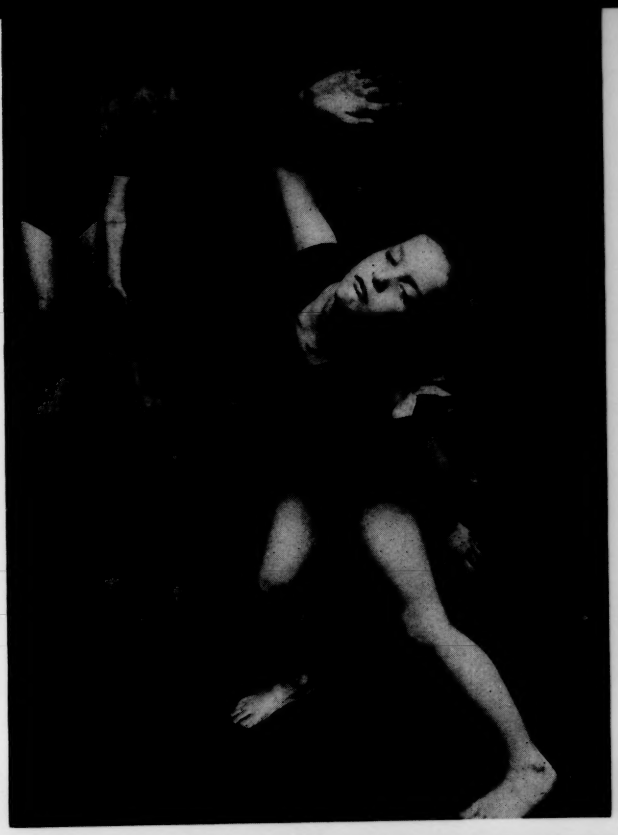
Opposite Page:

***Upper right:** "Daddy Long Legs" curls up before stretching out to surprise a friend.*

***Lower left:** One's spine is the mast of a sailboat riding out a rough sea.*

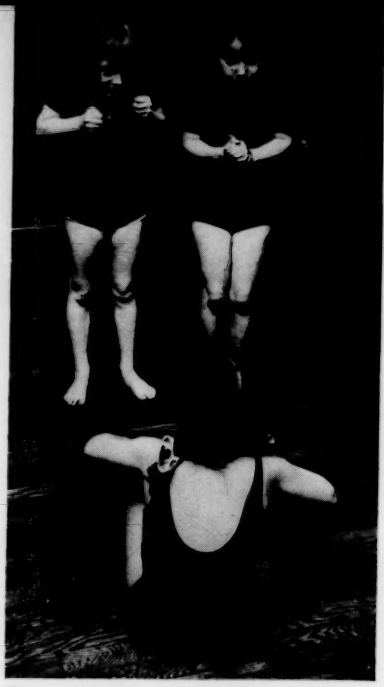
***Lower right:** Toes and hands throw away imaginary pennies.*

***Below:** Baby birds in the nest discover they have wings.*



BEGINNINGS OF FORM: In the 4-to-7-year-old range, which is divided in 4-and-5, 6-and-7 year groups, most of the exploring of the elements of dance is done in play form. Many means are used to stimulate an awareness of different *qualities* of movement, *rhythmic patterns* in music, and all the possibilities of *space*. Familiar or original stories, music, textures of materials, and characterizations, etc., are wonderful springboards for dance ideas.

At right and below is the story of the little acorn who didn't want to become an oak *(class of Lucile Brahms Nathanson)*. The acorn visits many trees before deciding that to be an oak is to be the very finest tree of all.



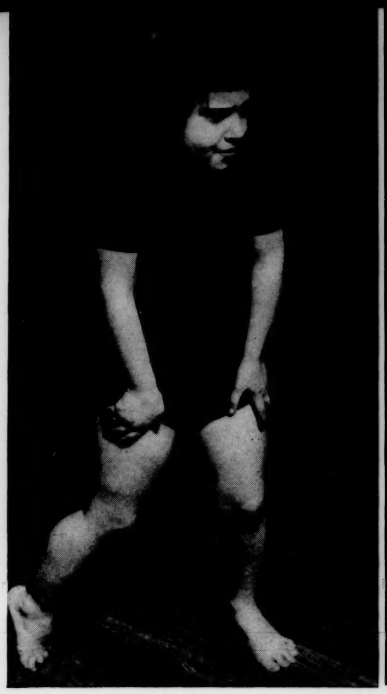
The acorn visits two gnarled cypresses . . .

TEXTURES: An extended story about a remarkable character named Miss Prim grew spontaneously from the children's handling of actual pieces of material of different weights and textures *(class of Bernice Mendelsohn)*.

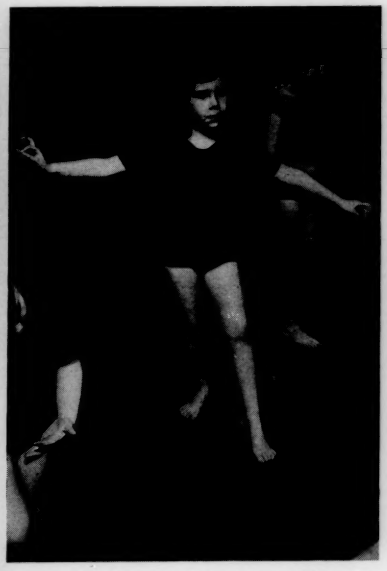
Miss Prim was a very proper lady who always did her pliés with her corset laced very tight, so that it made her stand quite straight. Miss Prim was like starched cotton herself, but when she chanced to feel some heavy plush it reminded her of the solemn Prime Minister in the King's Court. A scouring pad was just like the two gossipy old cooks in the royal kitchen. A swatch of purple velvet reminded her of the gracious pavane they danced in court, and bright yellow silk was just like a gay gavotte. At this stage, all the children are Miss Prim and the characters she imagines. In later stories each may dance a different role.

A weeping willow tree . . .

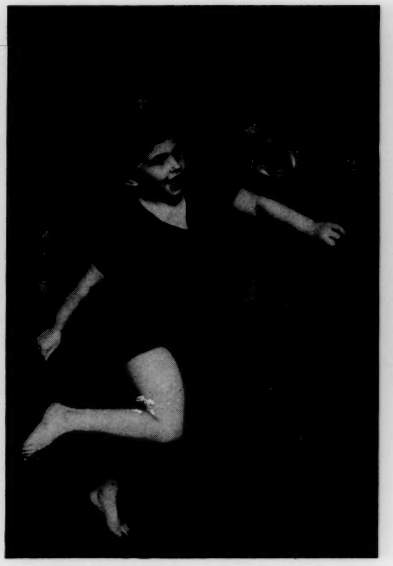
Rain waters the little acorn, now happy to be an oak . . .



Heavy plush reminded Miss Prim of two solemn prime ministers . . .



The gavotte is like gay yellow silk . . .



A pavane is as elegant as a velvety peacock . . .

Scouring pads are as scratchy as two royal cooks . . .

(Over)

At right and on opposite page:

QUALITY OF MOVEMENT: There is a whole wide range of movement — from the strongest and biggest way one can move to the most delicate way a head or hand might turn. On the opposite page the circle of a rope creates a magic place inside which the stars can come to life — outside of the rope one is a child. Stars are so far away in the sky that they seem very small and fragile. Fingers can sparkle or even cradle a tiny new star.

Three twinkling stars . . .

Below:

RHYTHM: 4 and 5-year-olds keep a rhythm best if they are performing a steady, self-propelling movement such as a rapid little run. The control necessary to sustain even the simplest rhythmic pattern is as yet very limited. 6 and 7-year-olds, however, are ready to work on brief studies that relate rhythm and music. Blowing imaginary pipes is fun, especially when, as below, you can dance out the way your pipe might sound.

Three pipers . . .

The circle of rope creates a magic place . . .

THE END

Willy Sandberg pities his injured right foot—it can't be pointed . . . what can a dancer do? . . .

Willy Sandberg as The Butler in Birgit Cullberg's "Miss Julie."

VARIATIONS ON A ONE-FOOT THEME

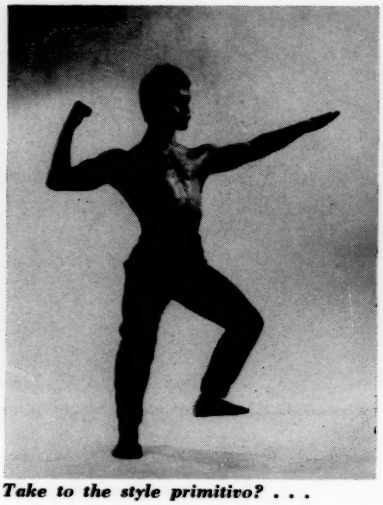
Royal Swedish Ballet's Willy Sandberg nurses torn ligaments in the U.S.

Considering the amount of extravagant physical activity involved in dancing, injuries among professional performers are relatively infrequent. But they do occur occasionally, causing changes of plans, personnel, and sometimes careers.

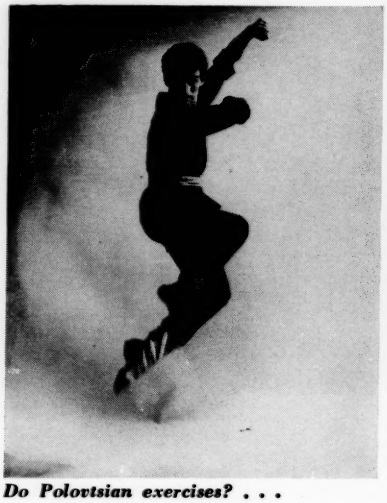
Willy Sandberg (the first name can also be spelled Villi, Vilhy or Viluy) is a leading dancer of Sweden's Royal Ballet. (One of the many roles he has been featured in with the Swedish co. is that of the impassioned butler in *Miss Julie*, the Birgit Cullberg ballet which is being given its U.S. premiere during the current Ballet Theatre Met season.)

Last spring Willy tore several small ligaments close to the Achilles tendon of his right foot, and as a result he cannot point that foot or put full dancing weight on it. So he applied for a Swedish-American Foundation scholarship to come to the United States to study dance developments and choreography. The scholarship was personally presented to him by Prince Bertil, eldest son of King Gustav VI.

Try the style of Swedish modern dancer Birgit Akesson? . . .



Take to the style primitivo? . . .



Do Polovtsian exercises? . . .

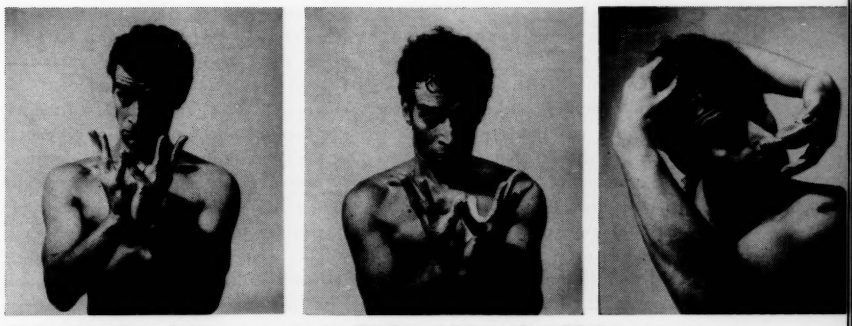
PHOTOS BY JACK MITCHELL

At left: Willy Sandberg, as a knight, and members of the Royal Swedish Ballet in a scene from Cullberg's "The Knight and the Six Princesses."

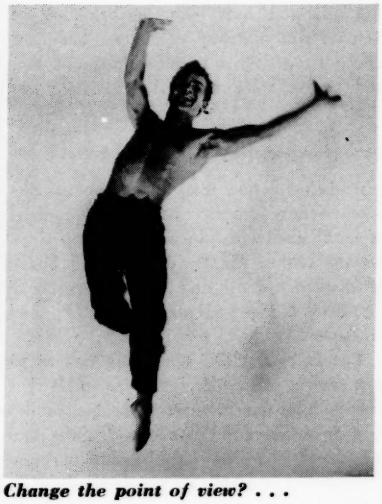
Currently in New York attending rehearsals and performances and watching classes, Willy Sandberg has been offered several opportunities to perform. But the foot is not sufficiently heeled to permit it.

Although Mr. Sandberg cannot be seen on stage in this country this season, DANCE Magazine is delighted to be able to offer its readers an opportunity to see him in an exclusive presentation — the witty smorgasbord of improvisations he has created for these pages—all without benefit of full function in the right foot.

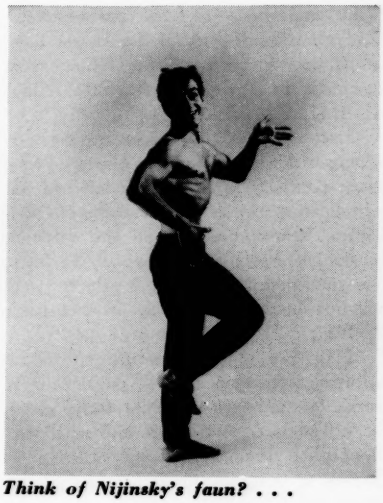
THE END



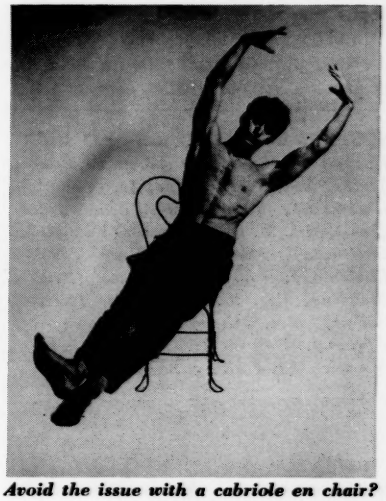
At least hands and face can move in Hindu mudras and mukhaja . . .



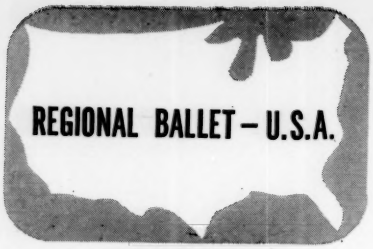
Change the point of view? . . .



Think of Nijinsky's faun? . . .



Avoid the issue with a cabriole en chair?



A Monthly Feature

FRAMEWORK FOR A REGIONAL BALLET

BY DORIS HERING

How does it happen? What is the magic? An ambitious teacher-choreographer decides to assemble some of her more promising advanced pupils and prepare a special program. After much rehearsal, they burst into performance.

And the town likes it. In fact, they eagerly look forward to more performances.

But what has happened to the director? She has crept away to the nearest resort to regain her sanity. For, in addition to preparing the company, she has somehow managed to be a costume designer, scenery designer, publicist, seamstress, ticket seller, house manager, advertising salesman, program designer, lighting technician and sound expert. And at the final moment, she has pressed costumes, nailed down flats, and fastened false eyelashes.

And despite all of this, she has probably gained the animosity of other teachers who would have liked to be included in the project and the ill-will of their pupils who were not asked to perform.

In other words, this teacher has reached the first point of reality in the development of a regional ballet company. In order for it to grow and extend beyond a merely personal operation, the ballet should be a shared project, both externally and internally. The non-dancing members of the community should help to run it, and dancers from more than one source should have the opportunity to participate.

This is a formidable step for any group to take. And so, this month and next, REGIONAL BALLET — U.S.A. will explore the practicalities of extending a concert project into a regional ballet company. *Part I* will deal with eliciting the support and participation of members of the community. *Part II* will outline how to cooperate with other teachers and how to set up a practical audition and rehearsal structure.

This kind of "how to" has nothing to do with miracles. The formal organization of a regional ballet company grows out of a need—and out of the fact that somebody in a town has already taken the trouble to try some sort of choreography and some sort of performance. Gladys Lasky, director of the Macon Ballet Guild, outlined this evolution very succinctly in a recent letter to REGIONAL BALLET—U.S.A.:

"First season: I started on my own. I arranged an audition for dancers, was given publicity in the press, and had an adjudicating committee consisting of the Little Theatre director and the art and music professors at our two universities. We auditioned October 1, 1956, and planned our first program for February 2, 1957.

"I gave a monthly lecture on dance appreciation, open to the public for a small fee and free to Ballet Guild members. The lectures tied up with what was happening, such as visiting ballet companies or our own program (analysis of the works we were to present). Occasionally an outsider helped (for example, an orthopedist lectured on posture). And we had film shows. Meanwhile, I taught mothers how to make tutus and cut costumes. Friends helped with scenery and costume design and programming.

"Second season: By then we had decided that Mrs. E. C. McMillan was our President, since she listened to my tales of woe and calmed me down. And Mrs. Pell was our Secretary-Treasurer because she'd undertaken all the initial dirty work.

"December 7 we gave two performances of *The Nutcracker,* and April 26 and May 9, the complete *Giselle.*

"By this May we decided that enough of us knew enough about each other to elect real officers. So now we have a male President. We also have a Board of Directors who control our finances, and there are several males on that Board. And we have a male Treasurer. I feel this interest in us by objective businessmen means 'we have arrived.' In fact, we had planned only one performance of *Giselle.* But a group of fifteen businessmen got together to underwrite the repeat, and so we were enabled to reduce our debt."

Incorporating a Regional Ballet

And that is how it usually happens. The teacher-choreographer attracts a nucleus of enthusiastic people who begin to work for the ballet. Finally they form a board of directors consisting of president, one or two vice-presidents, secretary, and treasurer.

But at this point, something has to be put down on paper. And so a lawyer comes into the picture. It is his job to handle the formalities of making the ballet into a non-profit membership corporation and of securing its tax-exempt status.

Why bother with these legal embellish-

SOUTHERN BALLET OF ATLANTA: Has an eight-member Executive Board. Seated, Mrs. A. H. Wade, Jr. (Program Chairman), Mrs. Ross Wilson (Vice-Pres.), Mrs. M. Howard Gore (Telephone Chairman), Miss Tyra Troy (Ticket Chairman), Mrs. Roy J. Strom (Pres.). Standing, Mrs. W. W. Higgins (Corres. Sec'y), Mrs. George M. Brown III (Treas.). Not pictured, Mrs. Robert L. Warwick (Recording Sec'y).

Gaspar-Ware

ANN ARBOR CIVIC BALLET: Officers, Mrs. Leonard Himler, Mrs. H. Marvin Pollard, Mrs. Walter Anicka, Mrs. Sylvia Hamer (Artistic Dir.), and Miss Esther Pease.

JERSEY SHORE BALLET GUILD, INC.: Five of the twelve Trustees sign incorporation papers. Seated, Marianne Silver, Stella Turi, Adda Pourmel Haynes. Rear, Sally Falkinburg, Jeff Silver.

MOBILE CIVIC BALLET, INC.: Three founding members, Jack C. Gallalee (Co. Lawyer), Mrs. Andrew D. Henderson (Pres.), and Miss Jean Deer (Program Chairman).

ments? Why not just put on ballets? We asked this question of DANCE Magazine's legal advisor, and he explained that the reason for forming a corporation is to give the ballet a continuity-in-time that it cannot achieve when it is directed by a single person. And because the members of a corporation have limited liability, no single person will be called upon to bear the penalty in case of loss or accident.

It takes about a week to file incorporation papers, and the filing fee varies from about $25 to about $70, depending upon the state in which the papers are filed. The articles of incorporation, as well as a statement of the aims of the project, are listed in the first part, called the charter. The officers and committees and their function are outlined in the second part, called the by-laws (or rules and regulations). The reason for separating the charter from the by-laws is that amending the charter is a costly and cumbersome legal process. But the by-laws (the part most sensitive to change within the organization) can be amended by vote.

After incorporation, the legal advisor files an application for tax exemption under Section 170 of the Internal Revenue Code. It takes from one to four months for this to come through. But once it does, the ballet may solicit donations deductible for income tax purposes (and may print this legend on its fund-raising literature).

Statement of Purpose

Along with its necessary legal terminology, the charter also contains a statement of the purpose of the project. Here, slightly abbreviated, are some typical examples:

Birmingham Civic Ballet:

1. To establish a civic project which fosters dancing as a fine art
2. To afford a medium through which advanced dancers may continue their work and studies
3. To provide a means of practice and performance for those dancers who are interested in gaining experience for professional work
4. To present, once or several times a year, civic performances of highest artistic quality for the public of the Birmingham area, the State of Alabama, and out of the State.

The Erie Civic Ballet has as its purposes:

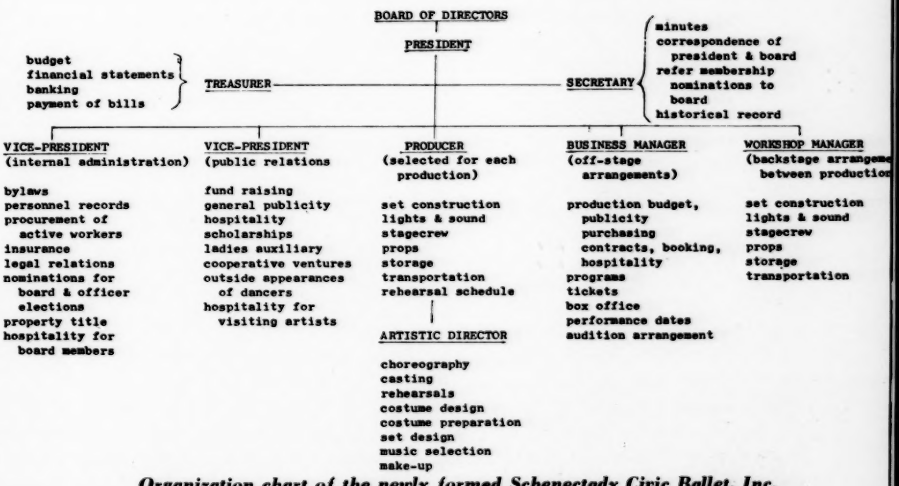
1. To promote interest in ballet performances
2. To prepare its members for performances in ballet and music
3. To hold educational workshops in scenery design and construction
4. To prepare its members in dramatic art and staging, as well as other phases of ballet
5. To encourage excellence in ballet through the award of scholarships
6. To arrange ballet performances and entertainment

The Richmond Ballet Impromptu aims:

1. To establish a regional ballet company which shall belong to the Regional Ballet Association and which shall be adjudicated in festival competition
2. To present ballet programs of the highest quality for adults and children
3. To elevate the art of the regional performing dancer to the highest degree possible
4. To provide a medium of expression for regional choreographers, designers, musicians, and dancers
5. To stimulate interest and support of ballet and ballet schools
6. To solicit, collect, and raise funds to further these purposes

Only one of the regional ballet charters

(Continued on Page 60)



Organization chart of the newly formed Schenectady Civic Ballet, Inc.

Photographs by Zachary Freyman; Text by Saul Goodman

DICK PRICE

A leading ice-skater here and abroad, a celebrated ballet and modern jazz dancer in Europe, and a rising star in German films, American Dick Price has a career of international scope ahead of him.

Many of his most recent dance activities have been in Europe, but he returned to this country last spring for a leading role in the musical *Portofino*. Sensing a brief and unhappy future for the show, he withdrew after its pre-Broadway run in Philadelphia. This left him in New York, where his professional reputation has not yet been established. But his performance in the German film *Beggar Student*, then playing in New York, earned him the opportunity of dancing the *Don Quixote Pas de Deux* with Mia Slavenska at the St. Louis Municipal Opera this summer. He has just returned to Germany to do two more films and enjoy the white Cadillac his successes have brought him.

Dick's mother has always been interested in the arts. At the age of 7, in his native New York, Dick started to study violin, switched to tap dancing, had two years of ballet study. A Christmas gift of a pair of ice skates got him started on ice skating. And by the time he was 14, he was attracting attention with his figure skating at the Silver Skates Contest.

Tall, as well as skillful, Dick entered the professional world at a very early age. His first engagement was with the Sonja Henie troupe in Chicago. This led to a tour with *Holiday on Ice*, which extended from Havana to Honolulu.

Dick spent the next season in Canada with Barbara Ann Scott and from there returned to New York for classes with Lisan Kay and Edward Caton. He was featured in *The Merry Widow* on ice at the Roxy Theatre, and he joined Sonja Henie for another tour which ended at New York's Madison Square Garden.

Ready for off-ice action, he answered a casting call for the musical version of *A Tree Grows in Brooklyn*. Cast as one of four male dancers — and with a small speaking part—Dick made his Broadway stage debut. Next, a brief engagement in *Paint Your Wagon* during which Dick finally succumbed to persistent offers from the management of the Lido nightclub in Paris. Dick dance-skated at the Lido for a year, and the long stay in Paris enabled him to continue ballet classes with Alexander Volinine and Mmes. Nora, Preobrajenska and Rosanne. A trip to Spain added a bullfight number to his repertoire.

A little homesick by this time, Dick was happy to return to the United States for a nine-month stint in *Ice Charades* at Chicago's Conrad Hilton Hotel. Again Europe, this time in a year of extensive touring as dancer and skater—and a performance as guest artist in the *Black Swan Pas de Deux* at the Marseilles Opera.

While appearing in Zurich, Dick injured his knee. But he turned the misfortune into good fortune. For, unable to perform his repertoire of exciting technical feats, he put his attention to the subtleties of dramatic projection and timing. And although he was not as sensational as in his physical displays, he found he could nevertheless arouse as much audience interest by the quality generally known as showmanship.

Two months later, while appearing for the U.S. Armed Forces' entertainment at Garmisch in Bavaria—where Terry Rudolph does a fine job choreographing the continuous ice revue—Dick was invited by Liane Muller, leading dancer with the Munich State Opera, to appear in Honegger's rarely produced operetta *Konig Pausole*. The pair also appeared (in Dick's choreography) in *A Night in Venice*, produced in the open air on a special three-level stage constructed on a lake for the Munich Festival. The noted Viennese operetta and film star Elfie Meyerhoffer also appeared in this production, and she brought Dick to the attention of Carlton Films. Result: four films, beginning with the 1955 production of *Seven Wishes*. In all of them he has acted and danced.

In Germany now for two more films, Dick will have a brief rest at his home in Garmisch. There he breeds German shepherd dogs, designs many of his own costumes, and has a studio room for his ballet workouts. There are two cars in the garage and three decorations by royalty in his collection of mementos.

Dick's next dancing-acting-skating conquest? Perhaps Las Vegas. Perhaps Hollywood or New York. A versatile performer, Dick Price has drive, ability and a flair for success—which he's determined to have in his own country as well as abroad.

CALL FOR COOPERATION

BY TONI HOLMSTOCK

Dance teachers, unlike any other group of professional specialists, are able to offer to their prospective clients—students, or parents of students—little or no acceptable advance evidence that they know their jobs, that they are truly qualified. Similarly, they have as yet failed to convince the large public that their work is a major and valuable element in education. Their spokesmen, the several dance teacher organizations, have had only the tiniest beginnings of success in convincing the world that their members belong to a highly skilled profession which makes a vital contribution to the community.

This is, both incredible and unfair. Within their own separate small orbits these teacher associations do have, it is true, standards, rules of ethics, commendable ideals and the best of intentions. But they have not yet shown evidence that they are equipped even to approach achievement of the benefits which are within reach. A gigantic job of *dance teacher public relations* is essential before full professional recognition will be forthcoming. Seemingly the associations cannot do it separately — but they *can* do it with one voice, with a sincerely unified effort.

The picture and the story of the dedicated and properly trained dancing teacher — a picture which *can* be presented to the public — is a winning and beautiful one. Specialists in public relations would delight in the attractive and honest selling elements inherent in such a campaign. Like academic school teachers, dance instructors have the role of offering both knowledge and discipline to their pupils. But in addition to dealing with children's minds in their formative years, they also help mold them physically, bringing strength and poise. They discover and develop the precious resources of talent, and in many cases lead the youngsters in their charge to an awareness of good taste and beauty. If parents *really* understood this, teachers couldn't begin to handle the supply of new students.

Individual teachers have endeavored to remedy these shortcomings. The dance teacher organizations mentioned on the following pages have done what they could. Certainly their aims are admirable. But, unfortunately, expediency has worked against both the interests of the teachers and the profession as a whole.

Dance teacher organizations have been in existence in this country for almost a hundred years. It is interesting to note that the percentage of teachers who belong to teacher organizations is so small as to be almost negligible. Of approximately ten major associations, four have a general average of 1,000 members, the others about 100 each. Interesting, too, is the fact that there is much membership duplication — one teacher belonging to two, three and even four organizations! For what purpose?

Teachers, like most people, like to 1) meet with others in their own sphere of work; 2) socialize with their colleagues from time to time; and 3) get ideas and help in their own profession from other professionals. Dance teacher organizations fulfill these needs.

But the teachers' other needs — just as great and in the long run just as important — are perforce neglected. Always foremost as a general problem is the need for steady work toward improving the level of teaching. As a group, dance teachers have special problems which at times need immediate solution, and at other times long-range planning. There are times when they require protection and positive action in their behalf. To whom can they turn? As individuals they have little or no chance of being heard. Can their small organized groups be effective? Let us consider the structure and function of teacher associations.

Most have standards of conduct, plus age and teaching qualification requirements. All have so-called training sessions during the year and annual conventions. Because the interest in dance has grown so rapidly, teachers are constantly in need of material, and their organizations, yielding to this pressure, have complied. The general picture has one main emphasis: that of routines and more routines, and ever increasing numbers of faculty members to give more routines. Emphasis is rarely on pedagogy — methods of teaching and the improvement of methods. There are three principal exceptions to this — the Texas Association Teachers of Dancing, the Cecchetti Council, and the National Academy of Ballet. (See remarks on Training Schools on p. 57, in the convention material in this issue.)

There are many reasons why basic teacher problems fail to get the proper attention. No organization is adequately staffed. Rarely if ever is there a clear understanding of the function of an organization, either by the membership at large or by the governing body. High-sounding phrases and resolutions are expounded, with little to implement them.

No organization has found it important or financially feasible to start and follow through a major campaign to educate the public on what good dance training is, what to expect of a dance teacher, etc. None has really evaluated properly the necessity for larger membership and made an intelligent drive to acquire members. (Instead they seem to find their ideas for prospects on one another's membership lists.) They have neither the set-up for such a campaign, nor the means.

If one knows enough about the usual dance teacher organizations, this seeming negligence is understandable. 1) As a rule there is but one full-time paid person to handle all organization business 365 days a year. 2) Board members are not always the best qualified people in the field of business or pedagogy. 3) Organization membership is geographically too widespread to function smoothly. 4) A handful of people, who have other interests (like earning a living), are responsi-

Dance teacher organizations face need for unified action

ble for work which outweighs their strength and capacity.

Considering the situation as it is — and chances are it cannot improve much under these conditions — it is only logical that organizations must look for help elsewhere. What group — whether business, professional or social — in a land as large as ours, can afford to be without a unified representative group to speak and act in behalf of all? Respect and strength belong to those who can speak for themselves in a powerful and unified voice. The democratic procedure makes unification almost obligatory, and most decidedly the most beneficial manner in which to operate.

Some ten years ago, a few far-sighted people, seeing the need, established the National Council of Dance Teacher Organizations. Because there has been no real understanding of the absolute need and function of such an organization, it has limped bravely along and made every effort to hold together despite meager support. (This year, however, the Council was greatly strengthened by the addition of a major association.)

It isn't important what such a representative group is called — the point is that such a group is essential to the welfare of the profession. It is within this group that questions like legislation, teacher standards, public relations for the dance profession, public education on dance matters, and scores of other problems can be evaluated and acted upon.

But why is it necessary for individual organizations to duplicate the work of the National Council, which already exists and which is a going concern? Is the need of a dance teacher in one association any different from the need of a teacher in a "rival" organization?

For example, why do some of the individual associations have committees working on their own manuals of ter-

(Over)

Michael J. Kalush

***HINOTE DANCE FESTIVAL:** The Flint, Mich., IMA Auditorium was the scene of the 3rd annual Hinote Festival, June 22-24, for teachers and assistants. Classes for juniors were held at the Durant Hotel. Teaching, above, is Bob Kimble.*

Top Right:
***DANCE TEACHERS' CLUB OF BOSTON (DMA):** Officers, l. to r.: Jean Paige, 1st V-P; Irene Hogan, Past Pres.; E. Virginia Williams, Pres.; Katharine Dickson, Sec'y-Treas.; Helen Merrill, Conv. Chrmn. Not shown is Rutina Anderson, 2nd V-P. The Boston affiliate of DMA held its annual Training Sch. Aug. 18-22, and Convention Aug. 25-28.*

S. E. Burgen

Center Right:
***AMERICAN SOC. OF TEACHERS OF DANCING:** Helen Merrill, 2nd V-P; Ruth Hart, 1st V-P; Aline Baer, Pres.; Louise Kelly Bailey, Sec'y; Catharine M. McVeigh, Treas. The ASTD Convention was held Aug. 2-8 in NYC.*

Howard B. Reid

Bottom Right:
***CECCHETTI COUNCIL OF AMERICA:** Standing: Gertrude Edwards Jory, Recording Sec'y; Marjorie Hassard, 1st V-P; Jane Caryl Miller, Treas.; Olga Fricker, West Coast Rep. Seated: Sylvia Hamer, Principal and Registrar; Virgiline Simmons, Pres.; Leona Lucas, Corr. Sec'y and Membership Chmn.; Enid Ricardeau, 2nd V-P; Jack Bickle, 3rd V-P. Inset, upper left: Theodore Smith, Past Pres. Officers not shown are Chula Morrow, Librarian; Ruth Carney, General Board Chmn. and Public Relations; Irene Mortensen, Jr. Branch Principal. The CCA Michigan Seminar was held July 12-17 in Detroit; the Calif. Seminar Aug. 3-4 in Los Angeles.*

Milton P. LeBlanc

CONVENTIONS (Con't)

Ansel B. Kickbush

Left:
DANCE MASTERS OF AMERICA: Board of Directors: Standing: William Royal; Charles Baker; Ursula Murray; J. Howard Ferguson, Past Pres.; Vernon Russell; LaRue C. Hope; Heston Beaudoin. Seated: Dolores Magwood; Homer Babb; Marie Laurent Lasseigne, Pres.; Leroy Thayer, Sec'y; Lorraine Abert,

Empire Photographers

Left:
DANCE EDUCATORS OF AMERICA: 9 of the 15 graduates of DEA's first Ballroom Training School pose with DEA officials. L. to R., standing: La Vern Decker; Patricia Brown; Zoli Parks; Jean Mead, Ballroom Co-Ordinator; Roy McCulloch, Pres.; Viola Kruse, Sec'y-Treas.; Edna Gordon; Polly Randall. Kneeling: Cecyl Schamberger; Mildred Fleming; Betty Rohleder; Rosalie Cotler. Graduates not shown are Mary Dodge, Hannah Kroner, Rose Meller, John Mc-

Francis Photo

Left:
TEXAS ASSN. TEACHERS OF DANCING: (L to R) Frances Burgess Bleeker, Sec'y-Treas.; Dirs. Denard Haden, Dotty Botkin and Judith McCarty Hansen; Lillian Cain, Pres.; Mary Frances Garlington, 2nd V-P; Louise Finley, Ballroom Chmn.; Goodloe Lewis, Corr. Sec'y; Virginia Self, 1st V-P. Not shown are Normal Sch. Prin. Jack Storey and Dirs. Doris Abel and Grover C. Abel. The Normal Sch. of the TADT was held in Dallas June 23-29 and was followed by a 2-day Ballroom Session.

Left:
MIDWEST DANCE ASSN.: Advisory Board and officers: Standing: Bettie McConachie; Renate Schmitz; Mildred Meier; Joan Carlton. Seated: Muriel Smith; Gertrude Quinn; Aline W. Rhodes, Dir.; Pauline Welch, Sec'y; Osythe Dearsmith Moore. Not shown are Bus. Mgr. John Rhodes and Adv. Board members Baisal Smith, Dottye Haas and Joan Reeder. The MDA Convention was held July 7-11 in Wichita, Kansas.

Burke & Dean

Left:
CHICAGO NAT'L ASSN. OF DANCE MASTERS: Standing: Betty Mae Harris, Dir.; Howard Turner, Sgt.-at-Arms; Milnette Buchman, Chmn., Brd. of Dirs.; Edna Christensen, Sec'y-Treas.; Catherine Cromwell, Dir.; Lamon Goings, Dir.; Mildred Floerke, Educ. Dir. Seated: Don Ford, Dir.; Elisa Stigler, Prin.; Gladys Benedict, Past Pres.; Adele Artinian, Pres.; Marie Buczkowski, 1st V-P; Ruth Valiquette, 2nd V-P; Jack Wolfram, 3rd V-P. The CNADM Normal Sch. was held July 29-Aug. 7, Ballroom Session Aug. 8, and Convention Aug. 9-13.

Treas. DMA held its Normal Sch. Aug. 7-10, Pre-Convention Ballroom Aug. 9-10, and Convention Aug. 11-15 in Long Beach, Calif. Convention Chairman was Thomas Sheehy. In addition, DMA held a Normal School July 21-25, a Pre-Convention Ballroom Session July 26-27, and an East Coast Convention July 28-Aug. 1 in NYC. Earl Atkinson was Convention Chairman.

Glynn, William Palmer and Vern Strickland. Other DEA officers: Sal Leto, Sgt.-at-Arms; Polly Powers, Past Pres.; Skip Randall, Conv. Chrmn.; Thomas E. Parson, Permanent Dir.; and Board members Ruth Chadwick, Lillafrances Viles, Bill De Formato, Bob Kimble, Jack King, Eddie Roberts and Nino Settineri. The DEA Training Sch. was held July 7-17, Pre-Convention Ballroom July 18-19, Convention July 20-25 and Student Convention July 21-25 in NYC.

Jack B. Mitchell

Above:
NATIONAL ACADEMY OF BALLET: Board of Directors: (L to R) Lester Mallonee; Arthur Mahoney, V-P and Treas.; Julia Mildred Harper; Constance Reynolds; Thalia Mara, Pres. Not shown are Sec'y Marjorie Fay Underhill and Asst. Sec'y Mila Gibbons. The NAB held its 1st official summer sch. for teachers July 7-Aug. 15 in NYC. The annual membership meeting was held Aug. 9-10 in NYC. Seminars were held during the past year in Charlotte, N.C.; Richmond, Va.; Detroit; and San Mateo, Calif.

Not shown:
LUCILLE STODDART'S DANCE CONGRESS was held Aug. 3-9 in NYC, and featured demonstration and teaching of the full-length "The Sleeping Beauty" by Miro Zolan of Britain's Royal Ballet.

Not shown:
NAT'L ASSN. OF DANCE & AFFILIATED ARTISTS: Roster of officers includes 146 chapter officers and the following national officers: Arthur Bergh, Pres.; Ruth Scott, Sec'y-Treas.; and Vice-Presidents Grace C. Bates, Beatric Bene,

(Over)

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Eleanor Connell, Virgie Lee Emmons, Wanda Fullerton, Charles Grass, Elsa Greenwell, Lillian Jasper, Marie LeRoy Keane, Robert I. Kimmel, Medora Lydick, Evelyn R. Macfarlane, Jon B. Mack, Marie McElroy, William T. Murphy, Jimmy Powell, June Savage, Glenn Shipley, Art Stone, Doris Walters, Lois Rae Watts, Virginia M. Wheeler. Conservatoires and Jr. Seminars were July 4-10, Los Angeles; July 12-17, Dallas; July 19-25, Chicago; July 27-Aug. 1, Boston; Aug. 3-9 and 10-16, NYC.

CALL FOR COOPERATION

(Continued from Page 53)

minology? This is duplication of work being done by the National Council. If all the organizations belonged to the Council, they could contribute to, and have the benefit from, standardized methods. Why should any one association go to the trouble and expense of separate work in devising a model legislative bill — particularly when that very organization is a member of the National Committee for Ballroom Dancing, which is at work on that same project in collaboration with the National Council?

In view of the facts, it seems to make sense for the dance teacher organizations to continue as they are — giving the teachers what they need immediately, i.e., teaching material, improved training courses, etc. Through representation in an organization such as the National Council they should contend with and solve the other problems which concern the profession as a whole. (We are not carrying a banner for the Council, but we happily give it our support, since it has already pioneered by setting up the machinery with which to work.)

Some will contend that rival organizations cannot function together. There is now positive proof that this theory is wrong. The National Committee for Ballroom Dancing, a direct outgrowth of the Council, has functioned amicably and well, with a representation of most of the leading dance teacher organizations, along with the National Ballroom Operators Association and DANCE Magazine.

When a group is formed which includes the teacher association *plus* those who have joint interests with the teachers, then nothing but constructive good can come of it. Each benefits from the other, and all work for the whole. To deserve the privilege of saying one belongs to the *dance profession*, one must accept the fact that standards and concern for all are inherent in the phrase.

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The 1958 Convention Picture

1958 conventions listed with little variance the usual number of dance teachers in attendance.

In addition to the annual conventions, dance teacher organizations have various types of training schools — some for students, some for teachers. With few exceptions, these differ slightly from the work presented at the regular conventions.

The National Academy of Ballet, the Texas Association Teachers of Dancing and the Cecchetti Council are primarily concerned with pedagogy and a graded system of teaching.

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The Chicago National Association of Dance Masters, Dance Masters of America and the National Association of Dance and Affiliated Artists present work for the students, as well as the teacher, which is in the nature of routines. In these, individual faculty members have more hours to teach the same group than at conventions.

In addition to dance teacher organizations, there have been sessions conducted by individuals, such as the Midwest Dance Association, the Lucille Stoddart Dance Congress, and the Hinote Dance Festival. In the past, Jimmy Selva has organized faculties of top professionals and presented them for the benefit of dance teachers. Each of these varies in format and intent, each contributes something of value.

It seems that when the organizations are smaller, the work tends to lean more toward teaching methods. In a group like the American Society of Teachers of Dancing the convention floor is uncrowded, and teachers can get more personal and direct benefit from the work presented. Although from a practical point this is not always feasible financially, there is a lesson to be learned here.

Perhaps conventions are too big and not fulfilling enough of the needs of the teachers. Perhaps the convention faculties number too many instructors. Might it not be better to have fewer, but more select faculty members, giving each more time?

T.H.

Report From Abroad

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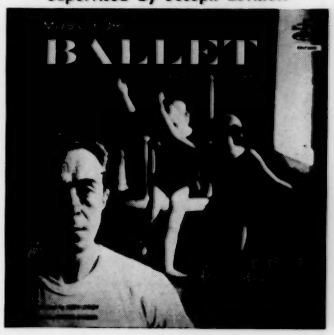

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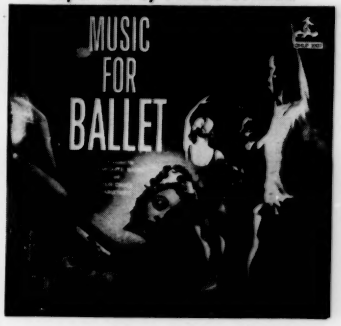

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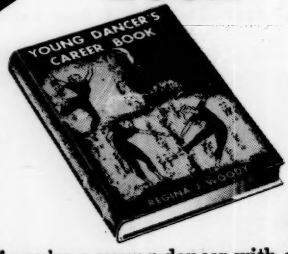

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Foreword by Lydia Joel, Editor of Dance Magazine

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REPORT FROM ABROAD

(Continued from Page 57)

this past summer in Europe.

In London, the Imperial Society of Teachers of Dancing held its annual Congress and Technical Schools.

In their busy schedule ISTD members attended sessions also in eight non-ballroom branches: Cecchetti Society, Greek Dance Association, Historical Dance, Modern Stage, National Stage, Natural Movement, Operatic Ballet and Scottish Dance. Among the many unusual features was a lesson titled "Examples from the Training of the Bolshoi Ballet." Another was a thorough presentation of the requirements of musical comedy dance by a London revue director. In all the ISTD work there is heavy emphasis on mime and on the pianist-teacher relationship.

It was also convention time for the Royal Academy of Dancing—they call it "Ballet in Education and Special Week." Dame Margot Fonteyn is RAD President, and hers is not in any sense a "name only" function. We watched her serve as one of the judges for the RAD's Adeline Genée Gold Metal Tests. In presenting the awards she spoke admirably, giving careful explanations of the decisions and constructive criticism to the contestants. At the RAD Tea she presented this year's Queen Elizabeth II Coronation Award to the famed English teacher, Phyllis Bedells. Last year's winner was Anton Dolin. Alicia Markova was made an RAD vice-president this year.

We were able to observe the All-England Sunshine Dancing Competition, an annual feature since the Twenties, in which various age groups compete for several days in all forms of dance. We saw also the annual competitions for the Drama, Modern Stage, and Music Cups at the Arts Educational Schools.

We began in Zurich, where we visited the Misses Cone (Grace, Lilie, Valerie) and Olive Ripman, directors of the Arts Educational Schools. They were there with twelve boys and girls who join London's Festival Ballet whenever *The Nutcracker* is given. The young people play a much more important part in the version than in the one we see in New York. We arrived in Zurich just in time for the tea party the youngsters were giving in honor of Alicia Markova.

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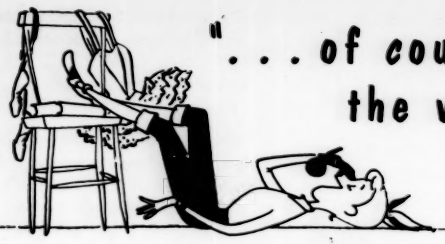

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REGIONAL BALLET

(Continued from Page 49)

Ballet — includes among its aims that of giving members the opportunity for experience in choreography — something that other regional companies might consider for the future.

Three Typical Regional Organizations

The complexity of the organization behind the regional ballet company depends a great deal upon the size of the community, the size of the company, and the number of performing activities in which it plans to engage. And no matter what the size of the auxiliary, most companies find that a certain amount of rotation in officers and especially in committee members helps to keep people interested. After all, their time is offered without compensation, and they do not want to feel that if they volunteer for a task, they will be forever saddled with it.

We have selected three fairly typical regional ballet organizations as examples — a simple one (The Civic Ballet Society of Washington, D.C.); a moderately complex one (The Schenectady Ballet, Inc.); and a highly complex one (The Atlanta Civic Ballet). Most of the other organizations whose rules and regulations we have examined fall somewhere between the second and third levels.

The Civic Ballet Society of Washington, D.C., evolved from a group of twelve teachers who came together to plan a performance. They have designated themselves charter members, and they form the nucleus of a *Grand Council*. The plan is for this Grand Council to consist eventually of a maximum of twenty-one people, of whom not more than fourteen will be ballet teachers.

Each year the Grand Council is to elect an *Executive Committee* consisting of a President, Vice-President, Secretary, Treasurer, Managing Director and Director of the Ballet. The President selects a Chairman of the Membership Committee.

The two Ballet Directors are equally responsible for the preparation and execution of performances. They conduct auditions, assisted by four other members of the Grand Council. And during the preparation of a specific ballet, they are jointly responsible for scenery, costumes, props, and drapes. They also supervise costumers, hair dressers, and back-stage technicians.

The Schenectady Civic Ballet Company, Inc., has set up the interesting chart of functions pictured on page 49. It was devised by Janet Riel, Business Manager

of the company, and it is designed to give those desiring to work with this new organization some idea of where they will fit in.

Only key people are listed on the chart, and it is clear that as time goes on, their seemingly complex tasks will have to be sub-divided.

The Atlanta Civic Ballet, unlike most regional companies, has had nearly three decades to work out its organization. And one of this magnitude would not be feasible for a small ballet company in a small community.

The company affairs are conducted by a Board of Directors, a Board of Trustees, an Executive Board, a Production Staff, and an Associate Group. And their functions are roughly as follows:

BOARD OF DIRECTORS: This group consists of the Artistic Director, the Co-Director, the Assistant Director, the Executive Director, and the Executive Secretary (The Executive Secretary and the accompanist are the only paid members of the organization). As a group, they compile the budget; make the season calendar of engagements; pass on expenditures; set policy; and with the help of the President and Vice-President of the Associate Group, appoint officers, committee chairmen, members of the Board of Trustees, and the Executive Board.

The *Artistic Director* is choreographer and ballet mistress for the company and passes on the artistic standard of all the company's appearances. The *Co-Director* is also a choreographer and teaches company classes. She serves on the Board of Directors, the Board of Trustees, Executive Board, and Audition Board. And with the Artistic Director, she passes on casting and programming. The *Assistant Director* serves on the Board of Directors, the Executive Board, and the Audition Board. And she is choreographer and ballet mistress for the Atlanta Civic Ballet's second company.

The *Executive Director* makes traveling arrangements for the company; negotiates with unions; makes financial arrangements, including rental of storage space, company insurance, and credit ratings. He serves on the Board of Directors, the Audition Board, and the Board of Trustees, and is Treasurer of the Executive Board. He also works with the President of the Associate Group as supervisor of committee chairmen.

The *Executive Secretary* assists the Executive Director; records meetings of the Board of Directors; is Chairman of the Public Relations Committee of the Board of Trustees; and supervises the file of publicity pictures.

BOARD OF TRUSTEES: This group is selected by the Board of Directors and by the President and Vice-Presidents of the Associate Group. It is responsible for the general promotion of the Civic Ballet; for one fund-raising project a season; and for spending money received from sponsors. The Executive Director, Executive Secretary, and Co-Director serve as coordinators between the Trustees and the Board of Directors. The Artistic Director and Assistant Director are active only when needed.

The *Chairman of the Board of Trustees* presides at the board's monthly meetings; acts as a liaison between the Trustees and the Board of Directors; and joins with the President and Vice-Presidents in representing the company in fund raising projects. The *Secretary of the Board of Trustees* sends out meeting notices and prepares duplicate minutes for the Board of Trustees and for the Board of Directors. The *Associate Group Vice-Presidents* (in charge of membership and promotion) are also members of the Board of Trustees. And the Board of Trustees has several public relations committees (newspaper, posters and heralds, radio and TV, window display, national publications, and out-of-town promotions).

EXECUTIVE BOARD: This is a coordinating group. The *Chairman* is also President of the Associate Group and serves as coordinator between the two groups. The *Secretary* serves the usual functions. The *Treasurer* is also the Executive Director (on the Board of Directors). The *Active Company Treasurer* takes care of dues and funds of the dancing company. The *Music Chairman* takes care of all arrangements for music and musicians. The *Personnel Chairman* is responsible for deportment, appearance (including keeping weight charts) and stage make-up for the company members. The *Ticket Chairman* is in charge of the printing, sales, and handling of tickets for the spring performance. The *Theatre Manager* coordinates lobby activity, ushers, concession, and marquee displays. The *Art Chairman* is responsible for the design, quality, and execution of layouts of promotion materials. The *Backstage Chairman* assigns dressing rooms, supervises backstage activities, and makes sure nothing is left behind after performances. The *Contact Chairman* supervises volunteer typing and telephone help. The *Company Hostess* welcomes visitors and new company members; keeps contact with members on leave of absence; and sees that all members sign a contract and have copies of the company rules and regulations. The *Social Chairman* arranges three large social affairs each season. The *Property Chairman* keeps properties in good condition and accounted for in an inventory; aids in the transportation of properties; and lists dispensable ones at the end of each season. The *Wardrobe Chairman* sees that each choreographer is served by a costume committee; is responsible for the condition of the costume storage house; sees that the costumes are packed, pressed, and in good condition for performances and pictures; returns borrowed costumes; arranges for the purchase of costumes from members leaving the company; keeps a costume inventory; and lists dispensable ones at the end of the season. The *Program Chairman* organizes advertising sales forces; secures printing bids; arranges for the make-up of the program. The *Set Chairman* coordinates all set construction.

BALLET SOCIETY OF MEMPHIS: Signing the Co.'s new constitution, Manolo Agullo (Founder and Artistic Dir.), Mrs. Guy Bates (new Pres.), Ray Hill (first Pres.), Charley Kirby (retiring Pres.).

PRODUCTION STAFF: This group is selected by the directors, choreographers, or theatre manager to work toward a specific production. Suggested members are conductor, musicians, costume designer, set designer, stage manager, lighting technicians, master carpenter, and photographer.

AUDITION BOARD: This board is composed of the directors and choreographers of the company and any guests they care to appoint.

ASSOCIATE GROUP: This is a large coordinating committee. Its *President* is also Chairman of the Executive Board and acts as a link between that board and the Associate Group. Its *Vice-President in Charge of Membership* is also Membership Chairman of the Board of Trustees and keeps membership records; sends out

(Continued on Page 63)

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REGIONAL BALLET

(Continued from Page 61)

membership cards to new members; and has the auditor go through the books each season. The *Vice-President in Charge of Promotion* also serves on the Board of Trustees, and his principal activity is compiling a new press brochure each season and keeping a list of prospective members. The *Vice-President in Charge of Ways and Means* also serves on the Board of Trustees and is in charge of fund raising projects.

The Associate Group has a large set of working members who sign with the committee of their choice at the beginning of each season. And it has contributing members who give monetary support.

Financing a Regional Ballet

Most regional ballet directors dream hopefully of a benefactor who will donate endless thousands of dollars and thus ease their financial woes forever. But actually it is far more wholesome to have a large group of people contribute small amounts of money. Then the ballet is truly a shared project, and it does not fall into the control of a powerful few.

Needless to say, the size and relative wealth of the community has a great deal to do with the scaling of donations. In the Atlanta Civic Ballet the dues for working members of the Associate Group are $2.00 per season. The Contributors pay $5.00; Sponsors, $25.00; and Patrons, $50.00.

The Severo Ballet of Detroit has a Founders' Group which contributes $300 each. This is fairly unusual.

The Jacksonville Ballet Guild scales its fees as follows: Subscribers ($2.50), Dancers ($12.50), Teachers ($25.00), Donors ($25-$50), Patrons ($100). And the Ballet Society of Memphis has similar fees — Juniors ($2.50), Students ($3.00), Adults ($5.00), Patrons ($10.00), Subscribing Patrons ($25.00), Contributing Patrons ($50.00), and Sustaining Patrons ($100.00).

Many companies, in addition to offering tickets to the program as part of the membership, arrange lectures, demonstrations, and other modest programs to keep their associates interested in the company, and more important, to widen their knowledge of dance. And some, like the Erie Civic Ballet, offer a little newspaper or bulletin to create an even stronger bond between performers and non-performers.

More next month

[*See yellow pages for monthly news of regional companies.*]

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NEW LONDON *(Continued from Page 35)*

The company gave an exquisite performance of the former.

In the solo, *Changeling*, we were again struck with the deep emotionality of the dance, and with its concurrent dignity. It is rare to see a whole life-philosophy condensed so clearly into a solo work.

The Festival Guest Artist this year was Inga Weiss, a German-trained dancer who has been residing in Chicago. When Miss Weiss began to dance, it was as though someone had opened a window in the theatre and let the summer sunshine in. She is a true lyric dancer, with a free, quicksilver style and sensitive attunement to the music.

Her Scriabin *Etudes* combined a squared angularity of the arms with flowing leaps. Her *Twelve Variations* reflected both the formality and fleeting playfulness of Mozart. We would be interested in seeing Miss Weiss' prismatic style in works of more magnitude.

A choreographer is a little like the statue of Justice that graces many a courthouse. Both hold a scale. But the choreographer's scale is delicately balanced between the moment-of-insight and the act-of-will. Both are needed to bring a work to fruition. Both must remain in balance.

In Pearl Lang's *Falls the Shadow*, the balance is well nigh perfect. But in her *Nightflight* and *Once Upon a Wish*, the act-of-will has taken the upper hand, draining the works of spontaneity and giving them overtones almost of anger. Their structure flows, not smoothly, but over sharp stones.

Falls the Shadow is a masterful work, at once formal and impassioned, at once stormy and calm. And as in all major works, its meaning can be sought and found on several levels.

On the surface, it is the myth of Persephone, daughter of Demeter and wife of Pluto. On this level it tells of knowledge found in love. A second level reveals the mystery of the creative process—the time of innocence, the time of daring, and the fruition. And a third level unleashes the journey into one's own soul—the journey of knowledge through self-acceptance.

To fuse these insights, Miss Lang has created a rich movement style, formal in its utterances, abandoned in its solo passages. Especially exciting was the section for Persephone and Pluto (Miss Lang and David Lober). Holding her high, he flew her through the air, then allowed her body to spiral down around

(Continued on Page 73)

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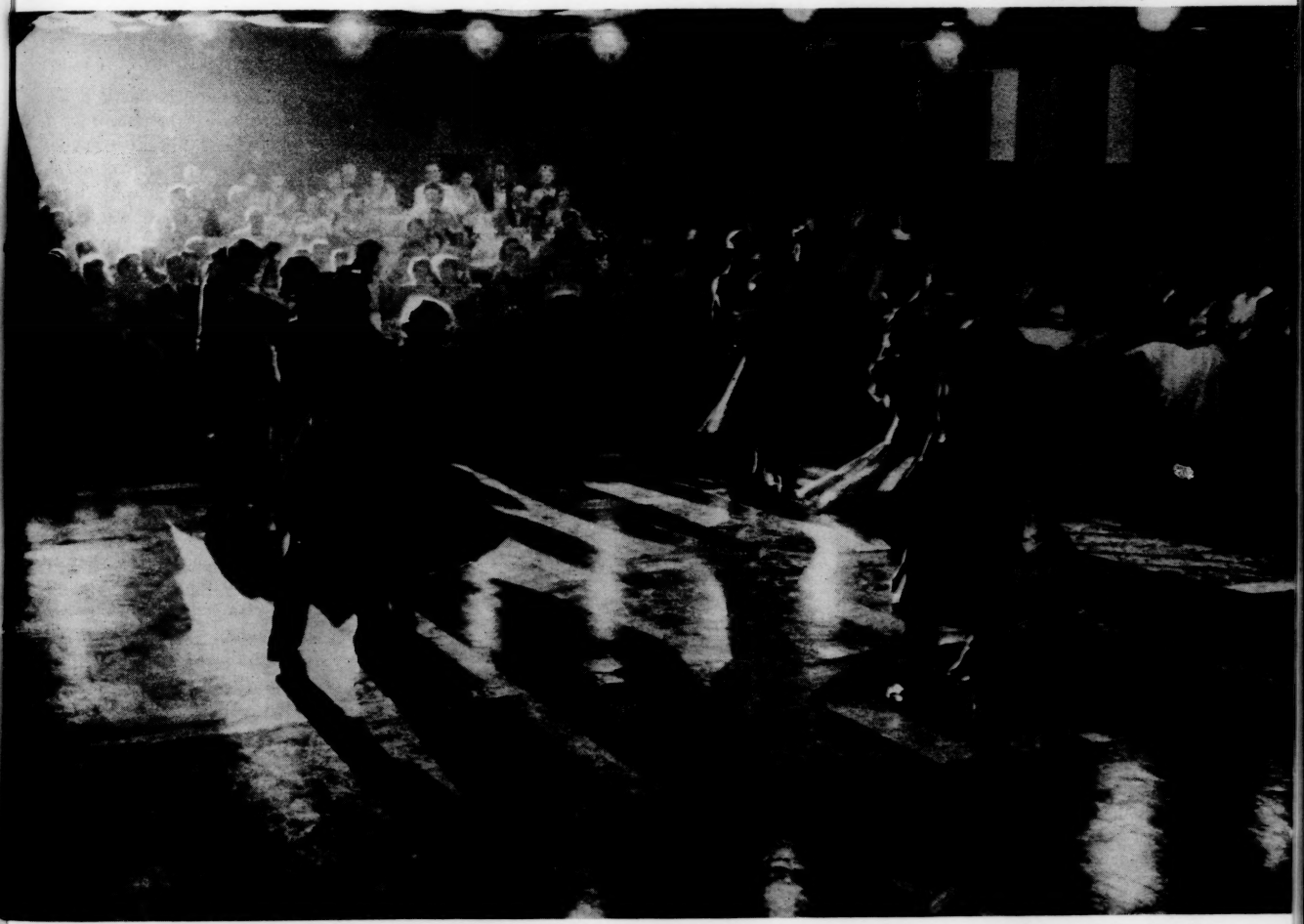

***SAN DIEGO SMOOTH DANCERS:** Members of the San Diego chapter of the Nat'l Smooth Dancers performed dances based on Colombian folk styles at the annual convention of the NSD Labor Day week-end in San Rafael, Calif.* *(See next page.)*

***SMOOTH DANCERS CONVENTION:** Labor Day week-end was again convention time for that indefatigable group of ballroom enthusiasts, the Nat'l Smooth Dancers. Here are photos of this year's gathering, for which the San Francisco chapter was host, at the Bermuda Palms Motel in San Rafael, Calif. At left: 2 spirited moments from the Charleston demonstration by Ruth and Pete Vona of L. A. Above left, Esther Mattix, former Pres. of the NSD S.F., chapter, prior to her coronation as Queen of the 1958 Convention, makes an entrance atop a sports car. Above right, William D'Albrew of S.F. escorts Miss Mattix to her throne. Another entertainment highlight was the performance by the Precision Team of the S.F. chapter, staged by Mr. D'Albrew and Lolita Eighmy. All-around winners of the annual NSD contest were: 1) Betty & Burnett Bolloten, 2) Babe & Duke York, 3) Lee and Cliff Isaak, 4) Billie Reiley & Jody Elder. (Also see p. 65.)* *Photos by Ted Streshinsky*

BALLET & BALLROOM, II

Unlike Marge & Gower Champion, Some Feel Ballet Training Helps

BY DOROTHEA DURYEA OHL

"Dare I disagree with the Champions? I do." "How can ballet be a hindrance?" These quotes are from only two of the letters received protesting the opinions of Marge and Gower Champion, as expressed in the interview with them in the July 1958 issue.

"With due respect to the wonderful Champions," writes S. Joseph Toy of Ames, Iowa, "I feel they probably meant that ballet steps and technique as such are not of direct value in ballroom dancing. With this I am inclined to agree, although I have had no ballet training myself. However, it has been my observation that girls who have had some kind of dance training, including ballet, do much better when learning ballroom dancing . . . This is probably because their sense of rhythm is developed and they have acquired a certain flexibility and freedom of movement . . ." (Mr. Toy's comments on "Dancing Out Iowa Way" were in the July 1958 issue.)

"True—there are many excellent ballroom dancers who have never studied ballet. But I do not believe such ballet training is detrimental. How about the: posture, grace; use of the feet; arm carriage; smoothness of gait; understanding of gait; use of head; knowledge of the necessity of practice; advantages gained from public appearance; knowledge of music, rhythm, count? Add these up and then tell me—how can ballet hinder ballroom?" So asks Dr. Charles F. Fishback of Albuquerque, New Mexico, who, in addition to being a practicing pediatrician, is a teacher of dance. Many of his ballet-trained students have gone on to place in ballroom competitions.

The above views correspond so closely to those of this writer that they are used here to introduce my own thoughts on the subject. When it comes to ballroom dancing, *highly trained* ballet dancers, with a few notable exceptions, are pretty generally among the world's worst. The Champions emphasized the difficulties caused by intensive ballet training; if the word "intensive" is stressed, then I am among those who agree that ballet can offer obstacles. It is not easy to move with equal facility in two such diametrically opposed techniques. But is *all* ballet work disadvantageous to ballroom?

My own inclination to defend a ballet background stems from the fact that I began my professional life as a ballet teacher, after having first put in many years of rigorous and vigorous ballet schooling. This course of action was at the behest of *paterfamilias* Oscar Duryea, a ballroom dancing master who was of the firm opinion that ballet gives one a sound foundation for any form of dance. And through these years I have become even more convinced that he was right—*some* knowledge, but not too much.

I well remember my struggles when I switched to ballroom. Well turned-out toes do look ludicrous on the ballroom floor, and a back *battement* with a good turnout from the hip does not make for a graceful movement when raising the leg preparatory to taking a backward step in fox trot, *e.g.* Nor do the stretched spine and the rigidly clamped leg muscles—so necessary to maintain good posture on points—help a girl to become a comfortable, relaxed, easy-to-lead partner on the social dance floor. And the same must be true of my male counterpart.

The entire psychology behind each of these two forms is different. On the ballroom floor there are no soloists (or shouldn't be). That circumstance, more than the differences in technique, to my mind, leads to the argument of who's leading whom.

Some two years ago, long before the present discussion, I polished off an opus

for this journal on the ballet-ballroom question, called "Sweet Are the Uses of Ballet." The right moment never happened somehow and said opus never saw print. Meantime my point of view has not changed, so here are parts of it dusted off for this rebuttal.

Ballet will give ballroom dancers (and anyone else, for that matter, football players included) a sense of poise and balance, will help muscle control, will lend a finished look to a performance. Let me cite a few specifics:

For one, when the girl does a *Dip* or *Corte* (most usual form: Fwd R, R knee slightly bent, L leg extended bwd), how much more beautiful is the extension of the left leg if it is accompanied by the turnout from the hip, the pointed toe and the stretched leg of the ballet-trained dancer (with modifications, albeit, to suit the demands of the ballroom performer).

For another, although it is obviously not possible to *spot* (the quick *snap-turn* of the head that accompanies *pirouettes)* when a *couple* is doing a series of ballroom turns, the principle which lies behind spotting may well be utilized in traveling pivots. My explanation to pupils goes something like this:

"You have seen dancers perform a series of turns right across the stage—like this . . ." (Here I do a few *petits tours.* To ballroom pupils, mine look good!) "Notice how the head moves? Now see what happens when you don't turn your head—how difficult it is to keep a straight line, and how much more slowly one moves.

"With a partner, of course, you can't snap your head around like that, but you can make use of the reasoning back of the movement: seeing a welter of objects flying past as we turn will make us dizzy. Therefore, fix your eyes on one object (the *spot)* before you start to turn, and keep your eyes on that spot as long as you can. At the moment you can no longer see it, turn your head quickly to find it again. All the while you're turning you see nothing but this one spot. In ballroom dancing, if you train yourself to become conscious of only one spot in each revolution, you won't get punch-drunk and you will be able to make pivot turns in a straight line. As you develop the ability to travel-pivot longer, with the aim of circumnavigating the room, you will have to change your focus and spot one object on each succeeding wall you meet."

The dancer with some ballet training will find less difficulty in understanding and executing the command "Lock your knees" (one foot crossed over the other with the knees pressed firmly together—as when the gentleman holds that position in leading his partner into Tango swivel movements and locks his knees to maintain balance). It is reminiscent of the tight knees necesary to remain on half-toe or toe.

When you have unfortunately drawn a rather inept partner—one who fails to change weight when he should, or changes it when she shouldn't as the case may be—the body and muscle control which ballet gives will be of inestimable value in maintaining balance and preventing a disaster on the dance floor, like stepping squarely on a partner's foot, or even falling or causing a partner to do so.

As has been noted, many beautiful ballroom dancers have never been within 100 miles of a ballet lesson. But, generally speaking, the amount of time necessary to achieve the proper degree of muscle coordination and grace is considerably longer without some ballet background.

And what about ballroom for ballet dancers? Don't you owe it to your audience, whether they watch you on stage or circling the dance floor, to use your magnificently trained bodies with all the grace and skill at your command? It is a sad sight to see a beautiful and confident performer bumbling around uncertainly in the most elementary ballroom steps. You ballet hold-outs, think of the fun you're missing, and the pleasure you're denying someone who would love to have the kind of good partner you *should* be.

This ballroom teacher insists: sweet are the uses of ballet!

•

QUO VADIS FOX TROT?

Thoughts on Trying to Disentangle the Many Private "Versions" of Fox Trot

BY ALEX DESANDRO

Recently, with a group of friends, I was watching the fox trot preliminaries for the New York Harvest Moon Ball. We were told that one of the contestants had been rehearsing five evenings a week for the past twelve years, and that he had surely foxtrotted the distance to California and back. "But with this type of fox trot he couldn't achieve much out there," somebody said. "In California many competitors dance in the International style!"

That started us thinking: how many different forms of fox trots do we have in this vast country? In New York, almost every dance studio has its own version. For this reason some schools accept new pupils in the beginners' classes only. If a prospective student explains that he has already taken two courses at the studio next door, the director proudly answers, "But we teach differently."

Perhaps one way to estimate the number of versions is to drop in at a teachers' convention, where the best specialists are presenting new material and giving good training to colleagues from all over the country. At one of the most representative conventions this summer, these fox trots were being offered: Smooth Fox Trot, Sophisticated Fox Trot, Teen-Age Fox Trot, Modified Lindy-Type Fox Trot, Collegiate Fox Trot, Competition Medal or Advanced Fox Trot, Bright Tempo Fox Trot, English Style Fox Trot.

This list of eight is from but one convention. If we took the time to read the brochures of a half a dozen others, we could add some twenty or more titles to our collection.

Where do we get the ideas for so many? One convention faculty member, commenting on his fox trot, said, "This is a style much favored in and around our area by high school and college students and by young married couples." Not only do we have, it seems, different ways of doing the same dance in different parts of the country, but there are also special fox trots for teen-agers and collegiates. And even the young married set does a different version from the old married folks! A lifetime is but a short period in which

Ansel K.ckbush

THW ARTING CONVENTION: Dance Masters of America staged a pool-side "Abandon Ship" party during its summer Training School in Long Beach. In an impromptu contest guests performed what they hated most. For their "Turkish Merengue" Selva representative Joe Kaplan and his partner, Irene M. Jones, Huntsville, Ala., teacher, were crowned "King and Queen of DMA."

Jack Mitchell

HARVEST MOON SEASON: The N.Y. Daily News' annual Harvest Moon Ball Sept. 18 at Madison Square Garden was scheduled too late for listing winners in this issue. Above are two scenes from the Harvest Moon Viennese Waltz preliminaries at Roseland.

to learn so many dances proficiently.

Let us follow a boy in his career as a ballroom dancer. At 15, in Buffalo, he learns a teen-age fox trot. Later he studies in Hartford and re-learns his teen-age fox trot as a collegiate fox trot. Then he lives for a while in the dance metropolis of the world, New York, and is obliged to learn still other types. Then when he tries out his fox trot skill at the Roseland ballroom his partner runs away — his hard-earned proficiency is no good. Our boy gets mad and studies diligently to become a Harvest Moon fox trot champion. Surely now he knows what a fox trot is. But he gets a job in California; out there he enters a competition. Again — he's lost.

The dancing business would be far better off, in my opinion, if our boy could learn a fox trot in Buffalo, improve it in Hartford, learn some advanced steps in New York — and thus become a good fox trot dancer, not only on the West Coast, but wherever he goes in the whole world.

Just as in ice skating, there are internationally standardized rules in ballroom dancing. A survey of the programs abroad shows that three of the standardized dances are executed to music which we call a fox trot.

One, called *Quickstep*, is a fast and gay dance. In its simplest forms it is used by average dancers, and an advanced version is done by competition dancers.

The second, under the heading of *Rhythm Dancing*, is for beginners and for use in small or crowded rooms.

The third, a smooth and slow tempo dance, is called simply *Fox Trot*. This international dance is perhaps the most beautiful of all ballroom dances, but it requires too much space and too much training to be a dance for everyone. It is employed mostly by sport dancers in competitions.

Do we in America have something to add to this collection? Yes. Thanks to the Harvest Moon Ball contests, we have developed an *American Fox Trot*. It has all the elements to qualify it for recognition as a separate full-value dance. It has a definite basic, some ten well-known figures, and a tempo which fills the gap between Quickstep and International Fox Trot — a moderate, easy-to-dance tempo (in which much of our most beautiful dance music has been written).

My purpose is not to criticize. These comments are in the nature of an analysis preparatory to recommending that a standardization program could be started by concentrating our efforts around these four selected representatives of the fox trot family:

1. *Quickstep* — already standardized and popular throughout the world. Tempo: 48 bars a minute. Basic elements: walk and chassé (chassé: step, close, step).
2. *Fox Trot — American version.* Tempo: approximately 40 bars a minute. Basic elements: walk, three-step and chassé.
3. *Slow Fox Trot* — the standardized sport-dance known also as International or English Fox Trot. Tempo: 30 to 32 bars a minute. Basic elements: walk and three-step.
4. *Social Fox Trot* — the simplest way to interpret fox trot. Music of all tempos for beginners or dancers with no special dancing ambitions. Practically, this is the simplified form of Quickstep, improved with popular and easy-to-dance figures.

All other "fox trots," with only local popularity, would then have to be included as variations under these four forms (or be introduced to the public as new dances with names other than "fox trot").

I believe that acceptance of such a program could create an immediate upswing in the dancing business. We would be able, not only to dance better with partners trained by other studios, but also with dancers from other countries. America could soon be able to participate regularly in friendly world championship competitions in Europe, and we could be hosts for such international contests here.

It is hoped that these remarks may provide some suggestions to the National Committee for Ballroom Dancing in their work on standardization. Should BALLROOM USA consider this survey of interest to the public, perhaps we can have a chat about the Waltz in a future issue.

•

AN ENGLISH CONVENTION

Ballroom Sessions at a London Teachers Congress Compared to Those in U.S.A.

BY HELEN WICKS REID

As we look back to evaluate the summertime accomplishments of teacher conventions in ballroom work, it might be well to make a comparison with similar meetings abroad. In keeping with the increasing interest here in International (or English) Style ballroom dancing, let us take as the example the Imperial Society of Teachers of Dancing, which has its headquarters in London. The thought is not that American teachers should copy them, but we can assuredly profit by knowing what they are doing.

For a number of years I have gone to London—at least every other summer—to attend the ISTD convention (or, as

they term it, the Congress and Technical Schools). This year and last, about 1,000 teachers convened for the work in the Imperial's various branches. Their world-wide membership is around 5,800.

To a member of American teacher associations, the most dramatic difference—apart from these impressive membership figures—is the strong financial position of the ISTD (and of the other organizations there as well). How is it that they are so much better off? The principal answer is —Examinations. Far exceeding the income from membership dues is the amount brought in as "Grade Examination" fees. The dancing students themselves pay for the services of an adjudicator who is selected and paid by the ISTD. It is not unusual to hear of such adjudicators being sent by the ISTD on examination tours to points as remote as South Africa and Australia. (This examination procedure applies, not only to ballroom, but to all forms of dancing. The other English associations conduct similar examinations.)

Another element in favor of ballroom teachers and teacher associations in England is the widespread interest in training for competition dancing. The study of advanced work in the studios is a big business. This same enthusiasm for contests is an important contributing factor to the enormous volume of patronage enjoyed by the ballroom there. The advanced material given at gatherings like the ISTD Congress makes participation in association activities a vital necessity to English teachers.

The practical advantages resulting from the examination system and the contest picture stem from the fact that the ballroom work is standardized. This is a moral which occurs again and again to any American observer of the bustling ballroom scene in Britain.

All of the Imperial's eleven branches have their own syllabi and membership examinations, their own committees and representation on the ISTD Council. Each branch also has its own time and program during the Congress. Dues cover attendance at sessions of branches to which a teacher belongs, but a fee must be paid to attend sessions in branches for which the teacher has not qualified.

Three ISTD branches would come under the general heading of what we would consider ballroom. They are: *Ballroom Branch*— Chairman, Alex Moore (1½ days at the Congress); *Latin American Branch*—Chairman, Monsieur Pierre (1 day); *Victorian and Sequence Dance Branch*—Chairman, Cecil Ruault (1 day) Included in the Ballroom Branch are tango, fox trot, waltz and quickstep. Jive, curiously, is under Latin American.

Several characteristic features of their conventions might be considered for ours. If the class for a particular session is crowded, half the members present are issued blue bows, and the other half red ones. The teacher can thus call one color at a time to work on the floors. Each morning there is a scheduled 15-minute "coffee break," and a similar one for tea in the afternoon. Something new was added this year, organized by London teacher Josephine Bradley. It was a "Dress Show," a fashion parade of handsome afternoon and evening dresses for dancing.

It was interesting to note the present state of Rock 'n' Roll in England. London teachers report that the craze has died down, except among those youngsters who belong to Jive Clubs. At the ISTD Congress the Swing novelty demonstrated this year was called *Kwela*, which amounts to Jive with lifting of the free foot. One of the cleverest bits of entertainment around London was *Expresso Bongo*, a musical satire directed at Tommy Steele, England's brand of Elvis Presley. En route and returning, the shipboard orchestra played some Rock 'n' Roll, but no one, not even the young people, danced it.

Since returning we have learned that the prssure of business has forced dance band leader Victor Silvester to resign as Chairman of the Imperial Society's Administrative Council, a post he had held since 1945. A founder member of the Ballroom Branch, which was organized in 1924, Mr. Silvester has been elected to the newly created post of ISTD President. Cyril Beaumont succeeds him as Chairman. Continuing as General Secretary is the ISTD's extremely competent P. J. Pearson.

Our interest in the English ballroom scene is more than returned, not only by the organized teachers, but by everyone in the field. On behalf of DANCE Magazine, the National Council of Dance Teachers Organizations, and the National Committee for Ballroom Dancing, we had several conferences with Leonard Etheridge, organizer of the famous Star Ball competitions, A. H. Franks, Editor of *The Dancing Times* and the *Ballroom Dancing Times*, Alex Moore, Malcolm Stewart, and many others. All were eager to know the latest developments on the American dancing scene, and we explored ways and means of fuller trans-Atlantic collaboration. All of them want, as much as we do, to see American teams in the friendly battle for world championships in ballroom dancing.

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WHY "WHITE GLOVES?"

Reasons for a "Cultural Viewpoint" in Presenting Children's Ballroom Work

BY MARY JEAN STROUD

If the purpose of ballroom classes for children is both to instruct them in proper dancing as one important phase of social life, and also to teach them the art of gentility in their associations with others, then those classes require strict standards of decorum, music and dancing.

***CALIF. TEAMWORK:** The West Coast is producing more and more formation teams. These teen-agers, from the Dan Dailey Jr. Dance Club of Santa Monica, are shown rehearsing a precision figure. L to R: Sandy Weinstein, Bill Peter, Tim Gardner, Sandy Griffin, Eddie Carter, Andrea Maharam. Background: Sally Bloeser, Lee Troxel. Director of the club classes, sponsored by the movie actor-dancer, is Norma Wykoff Carter.*

The success of such classes depends upon the educational background and training of the instructor. Obviously it is impossible to teach what you yourself do not know. Most essential to the successful handling of large groups of children is a rather thorough knowledge of child psychology. Those who have a flair for applying that knowledge in a creative fashion can maintain the necessary discipline—but in a happy atmosphere.

It is important that instruction be properly graded, taking into consideration both the ages of the children concerned and the required amount of progress for the term, which in the ensuing season must serve as a basis for more advanced training.

Faddism, of course, invades the field of children's ballroom and, to my way of thinking, it cannot be completely pushed aside. The novelty material holds an attraction for a child, and particularly for the adolescent, to whom conformity is a kind of security and a guarantee of acceptance by the group. So—change, if and where necessary, such television-introduced things as *Chalypso* (or whatever is current) to a point where it becomes aeceptable. In this way, pupils are kept up-to-date in their dancing, while continuing to improve in the more desirable forms.

Music has an emotional impact on children. Good music, experienced early, can provide the foundation for a keen sense of appreciation later in life. Music for dancing can just as well be of a superior type, and in the process of selection it is important to consider it from the standpoint of quality of composition, adaptability, and even quality of lyrics. While the lyrics in themselves are not important in a dancing class, music which suggests undesirable lyrics to students should be carefully avoided. Dancing teachers, no less than all other kinds of teachers, have a great moral responsibility in the education of the young.

There is nothing of "the snob" in this type of social education, nor do the restrictions lessen the enthusiasm in the dancing classes. A "white gloves" approach is not to be thought of as anything other than an attempt to educate our American boys and girls to demand the best in music, to develop their skills in the best type of ballroom dancing, and to appreciate fully the desirability of growing up to be true ladies and gentlemen.

(NOTE: Long-time practitioners of the art of conducting "White Gloves" classes, your editors thought, would enjoy the foregoing as a well-stated expression of their aims. Mrs. Stroud conducts three such schools—in Wilkes-Barre, Scranton and Hazleton, Pa. Her sister, Eleanor H. Frantz, conducts four others, all in the Harrisburg area. Writes Mrs. Stroud, "While we operate individually, we prepare our work together and carry out the same principles . . . 'approaching the ballroom field for children from a cultural standpoint' is a phrase which frequently appeals to parents—and it so exactly expresses what all of us in this type of work try to do."

Included in Harriett Schonberg's book, "May I Have This Dance" (reviewed in the July 1958 issue) is further valuable material on organizing "White Gloves" groups. — D.D.O.)

●

SIDELINES SYMPOSIUM

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From California comes something new, the CAM Records line. The have recently launched a bright idea in ballet, jazz, tap and ballroom albums. CAM means "Choreography and Music," and you get plenty of both in the new package deal—the neatest trick of the year. In one tidy bundle there's an album which includes printed descriptions of dance steps, diagrams, photos AND piano music (including lyrics), in addition to a 45 RPM disc, one side of which gives spoken instructions for the dance, step by step, phrase by phrase. The flip side plays the same tune as uninterrupted dance music.

Your reviewer has been sent three of CAM's ballroom issues. *Cha-Cha-Cha!* (BR 100-1) has choreography by dancer-actress-cover girl-director-etc. Dee Seabold, and music and lyrics *(I Don't Wanna Cha Cha Cha)* by Bobby Davis, who heads up CAM's choreography dept. In *Let's Go Bop Bop Boppin'* (BR 100—3), Mr. Davis is responsible for the choreography plus the music and lyrics of *Spank Your Feet. Rock 'n' Roll Olapa* (BR 100-8), a Hula with an R 'n' R beat, is the creation of Tom Powers, who heads *The Bonaires*, a night club and recording group.

First, the album's physical aspect: they are attractively gotten up, with readable print, good pix and diagrams (although I wish that some of the Cha Cha diagrams were a bit larger).

Next, the choreography: it is well done in the main, and, with some study, both words and diagrams become clear. Each starts with definitions of terminology. Quote from *Cha-Cha-Cha:* "Realizing that terms vary in different sections of the country and between teachers, we would like to state that we are not contradicting any different terminology. In the event that ours conflict with terms that you have used prior to this dance, we only hope that this will aid you in understanding the terms and phrases used in this album." (Aside to members of the Sub-Committee on Standardization of the Nat'l Committee for Ballroom Dancing: isn't that tactful? Another expression of the need for the work you are doing.)

Dealing with the choreography for each album individually, that for *Cha-Cha-Cha* is the fullest. There are 3 preparatory exercises to precede the steps delineated, which are *Basic, Commando, Kick Twist* and *Chase.* Of these, *Kick Twist* has this interesting variation: the "cha cha cha" (the 3 Quicks) is done only once in the 8-ct. phrase — completing it; and after the Kick, the knees are twisted to right and left. *Commando* is basically what I have heard referred to as *Butterfly* and *Criss-Cross* (ah, there, terminology troubles!). *Chase* directs a fwd step on 1, and a turn on 2. My personal preference is to launch into the turn as one takes the 1st step, as this seems to me more productive of smooth-flowing action. It's easier, physically, to accomplish, once it's mastered, though it's harder to learn and to teach. One paradox: In the preparatory exercises, the Cha Cha Five is described as starting with the "cha cha cha" (cts. 1 & 2 rest) and ending with the 2 slows (cts. 3, 4), but every step described later starts with the 2 slows and ends with the "cha-cha-cha" cts. 1, 2; 3 & 4).

The *Bop* steps described are interesting and quite different from those with which I am familiar. For instance, the definition of Bop is given as "Place the ball of the foot indicated on the floor immediately raising the foot from the floor." (I usually describe this as "Dig L (or R), ball of foot.") In my estimation Step 1 bears a distinct resemblance to Kotche's *Chicken* (Apr. '58 issue, p. 69). While foot-twisting movements are included in Steps 2 & 3 (*Sugar* is the term used), they are done with the weight on the ball of the foot instead of on the heel, as in versions I have encountered. Stylewise, some of the photos suggest what I saw a young flyer in Maryland doing—the *New Orleans Boogie*, which he had learned in New Orleans. Obviously the nice-looking California high school girl and boy in the demonstration photos can dance, but I wish they hadn't been pic-

tured in toreador pants and beltless dungarees, respectively.

If you like R 'n' R and Hula, *Rock 'n' Roll Olapa* is just your dish. The lyrics describe the steps and movements as you go along, telling the story, as all good Hulas do. The routine for *Olapa* ("drum beat step") includes such interesting-sounding features as *Ami* (a circular motion of the hips while feet are stationary), *Oni Oni* (the Shake), *Hele* ("Go Through" or "Hurry"), *Travel Step, Round the Island,* etc. One other, the *Rock 'n' Roll Step,* seems to leave me with either a count or a step left over, but I imagine one more familiar with Hula would be able to work something out. In the photos are an attractive teen-age trio, *The Spectaculars.* This album could tie in with the current craze for plastic Hula Hoops and the *Hula Hoop Song.* If Hula isn't part of your program of ballroom teaching (it isn't of mine), you might consider this number for recitals, party stunts, demonstrations.

The CAM albums are good "conversation pieces" to have around the studio, and they'd make welcome prizes. One last thought: why not have more than one record of the same type of music in each ballroom album? If you like the dance described and want to do a lot of it, it becomes monotonous to the same unvarying tune, particularly if the one selected doesn't happen to be a favorite of yours. *D.D.O.*

●

NEWS OF BALLROOM DANCE

HERE AND THERE

Official film of the 1958 Star Ball in London is available for rental through the Nat'l Committee for Ballroom Dancing (c/o DANCE Magazine, 231 W. 58th St., NYC 19).

We note with regret the fact that *The Dance Beat* is ceasing regular publication. During the past year editors Don Byrnes, Alice Swanson and Linda Gaede have contributed much valuable material to the ballroom field. Incidentally, Pat Corvino has rejoined the staff of Byrnes & Swanson studio in Brooklyn.

It was a welcome-home night at Wagner's Ballroom in Phila. on Sept. 9 when the Tommy Dorsey Orchestra, led by Warren Covington, was featured there. Trombonist Covington is a Quaker City native.

The NY Athletic Club has launched a new School of Social Graces for children of its members. Marge Ferguson is instructor for the 4th to 10th graders in the classes held in the club's Travers Island ballroom.

Quote from the newspaper ads for the Kotche School of Ballroom Dancing in Oklahoma City: "All your dollars are lucky at our studio—and your half dollars too!"

ASTAIRE TEACHER CONVENTION

Some 200 dance directors, managers and instructors of the Fred Astaire Studios throughout the USA gathered Aug. 18-29 in NYC. During the 2-week convention they participated in training sessions based on the choreography of the chain's manual, which has been newly revised as part of a "better ballroom dancing" program.

An interesting innovation was a lively session taught by Teresa, former partner of Luisillo, and more recently guest artist with Jose Greco. The ballroom teachers learned the viewpoints of a stage performer of Spanish dance in matters of authentic styling for Paso Doble. Teresa explained and demonstrated Paso Doble's distinctively Spanish characteristics, emphasizing "pulled up" carriage and a sense of pride in performance. She stressed its sharp contrast to the more relaxed, hip-swinging Latin American dances.

Another unusual feature were the "rhythm developing" classes conducted by drummer-singer-composer Dean Sheldon. Playing congo drums and leading group hand-clapping, Mr. Sheldon broke down various rhythms and showed how the ear can be trained to hear in rhythms.

Manual classes were conducted by Nat'l Dance Director Frank Pagliaro, Dagmar Jarvel and John Monte.

Charles L. Casanave, Jr., was recently elected President of the Astaire chain (to succeed his late father, Charles L. Casanave, Sr.) New Exec. VP and Treas. is Chester F. Casanave. Fred Astaire continues as Chairman of the Board.

MIDWEST BALLROOM NOTES

A modest entrance fee and Buddy Morrow's Orchestra brought 3,400 teen-agers to Chicago's Aragon Ballroom on Aug. 20. Morrow brought along *The Pony Tails, The Dicky Do and Don'ts,* Dody Reynolds and Larry Granahan. The high school-ers had a great evening, dancing from 7:30 to 11:45. Record crowds are expected there Sept. 18, when Lawrence Welk is booked.

There was a fine turn-out for the Chicago Nat'l Assn. of Dance Masters convention. Ballroom instructors came from 9 states. Featured teachers were Don Byrnes & Alice Swanson, Lew and Mardi Young, Charles Boyd, Alada Alexander, Gertrude Diem, Louis Girard, Marjorie Duckett, Phillis Kapp, Marion & Ben Hoffing, Grace V. Hansen, Rosemary & Charles Mattison, Lamon Goings, Agnes & Tom De Bartolo. The gathering provided a good opportunity to discuss the current ballroom picture with members from many areas.

Bud Nash has beautiful modernistic studios in San Antonio, Texas, and also teaches the invitational groups formed by the women of the Corpus Christi Country Club. The Nash Studios are specialists

CHICAGO SWING: 10,000 teen-agers have shown their dancing skill on the Sat. Ray Rayner Show since it began 5 years ago on Chicago's WBBM-TV. The popular disk jockey insists that the records played have a dancing beat. "I test most of them first by dancing to them," he says. Weekly highlights are comedy pantomimes to hit tunes by Rayner and his partner, Mina Kolb.

Theresa Thames

ADDING CLASSIC TOUCH: Spanish dance star Teresa (l.), who has recently been guesting with Jose Greco, gives a lesson in authentic Paso Doble styling at the recent nat'l convention in NYC of Fred Astaire dance directors and teachers. Her pupils are Astaire instructors Verne Van Beynum, Ridgewood, N.J., and Bob Reynolds, NYC.

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***EVERYBODY'S DOING IT:** At the various summer convention festivities it's fun to note the enthusiasm and skill displayed on the dance floor by the non-ballroom personalities. Here, at the banquet of the Dance Educators of America in NYC, are ethnic teacher Aennchen and tap dancer Paul Draper.*

in handling large groups of juniors, teenagers and adults. He gives scholarships each year based on "attendance, outstanding performance and meritorious assistance in classes." Each season three big parties are featured, with an attendance average of more than 150 at each.

Helen and Theron Woolson, of Winnetka, Ill., have been North Shore ballroom teachers for more than 30 years and have many 2nd generation students in their classes. Their "On to New Trier" Assemblies for 8th graders have been held for 25 years. (New Trier is the name of Winnetka's H.S.)

Jo Ann Brimes, who operates her own studio in South Bend, Ind., gives exhibitions at many events in the community, to dramatize "the best in ballroom." "Coke breaks" are part of her regularly scheduled parties. She finds her teenagers still like R 'n' R and Cha Cha best and her adults favor Latin American.

Down in Alabama the teen-age demand for instruction is booming, reports Frank Burnett. He has two studios, one in Birmingham, and one in Bessemer. He also teaches adults.

At the Illinois Catholic Men and Women's Cub, the classes for young people are organized by the parents, with an Oct.-through-May "Fortnightly" season, which includes 2 dinner dances. There are 2 groups: 5th, 6th and 7th graders in the 1st, and 8th graders and H.S. students in the 2nd. Bernice Cummins is instructor. *Louise Ege*

NEW LONDON *(Cont'd from Page 64)*

his. Later, seated in a monstrous pall of black curtains, they broodingly watched two dream-demolished souls (Dale Sehnert and Paul Berensohn). Finally she returned to earth—strode in quiet measures with Pluto—and sank slowly to her knees in a moment of acceptance.

Newest of Miss Lang's three works is *Nightflight*, premiered in New York last spring. With an almost clinical orderliness, and with consequent loss of dramatic tension, it outlines a boy's quest for maturity. The signposts along his way are familiar ones — the attachment to his mother (Sylvia Karras); the attachment to a man (Dale Sehnert); an encounter with a predatory woman (Karen Kanner); and fulfillment-in-love (Nancy Stevens).

Miss Lang created brilliant dance passages for Bruce Marks as the Traveler, and he performed them with physical command, but not much winsomeness. And somehow, the images of conflict—the wretching torso, the body stretched on the ground in exhaustion — seemed quite isolated from the inevitabilities going on about him. He was a tragic actor in a passive landscape.

The paintings of Chagall, with their ladders to the moon and fiddlers on housetops and brides in the sky, were the inspiration for Miss Lang's *Once Upon a Wish*. But Miss Lang as a peasant maid and Dale Sehnert as the tailor she wishes to marry, were soon trapped in the athletic intricacies of climbing a ramp or hanging upside-down on a precarious rope ladder. The whimsy of Chagall was virtually crushed under the wooden hand of theatrical device.

How do Elyssean ladies gambol? Or what would happen if the women in a Puvis de Chavannes painting came alive? Perhaps these questions crossed Ruth Currier's mind as she choreographed her charming *Quartet*. And she has found the answer in faintly gauche side-leaps—in figures flowing lightly back from one side of the stage as though encountering a breeze—in quick concentric circles. The dance, which has been felicitously reworked since its premiere last spring, was performed with unusual awareness of each other and of Miss Currier's pastel intent by Jemima Ben-Gal, Patricia Christopher, June Dunbar and Diane Quitzow.

Pauline Koner's *The Shining Dark* has also grown considerably since its first presentation. But in the depiction of Helen Keller's journey away from isolation, it is still somewhat expository, rather than revelatory. *(Over)*

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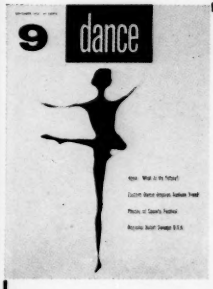

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NEW LONDON *(Continued from Page 73)*

Diane Quitzow and Lucy Venable, two dancers of appealing lyric dimension, were nicely matched in *The Shining Dark*, and they were, too, in Miss Koner's delightful *Concertino*. And Miss Koner's own performing in *Concertino* seemed especially grand, especially authoritative. When she dipped into her deep, open-armed bow at the end, she had the air of having thoroughly enjoyed her own act of performing, a quality that dancers do not often enough convey.

The same sense of physical enjoyment permeated the Limón Company's performance of Doris Humphrey's *Ritmo Jondo*. Urged on by a brilliant reading of the score by conductor Simon Sadoff, and drawn in, too, by Mr. Limón's great explosion of movement in the opening dance for the men, the company brought to the dance more bite and pathos than ever.

Miss Humphrey's repertory class at the college performed a revival of *Life of the Bee*, a 1934 work which she has also revived in recent years for the Juilliard Dance Theatre. Led by Marnie Thomas and Judith Goldsmith as the two queens, the company gave an accurate but rather lifeless version of a work that is fiercely dramatic when performed to its fullest.

The Festival boasted a small musical ensemble, always a pleasure in these days of recorded music. The conductors were Simon Sadoff, Norman Lloyd, John Cage and Theodore Saidenberg.

The technical direction under Thomas Watson and the lighting under Thomas Skelton were exceptionally fine. *THE END*

IN THE NEWS

Jack Mitchell

***DANCE WEDDING:** In theatre tradition, "Music Man" dancer Nancy Dale Davis and "Song of Norway" dancer James McAnany were wed at N.Y.C.'s famed Little Church Around the Corner on Sept. 6 between mat. and eve. perfs. At far left, is Maid of Honor Nancy King, of the Met Opera Ballet. Far right is Best Man, "Ice Capades" star Bobby Specht.*

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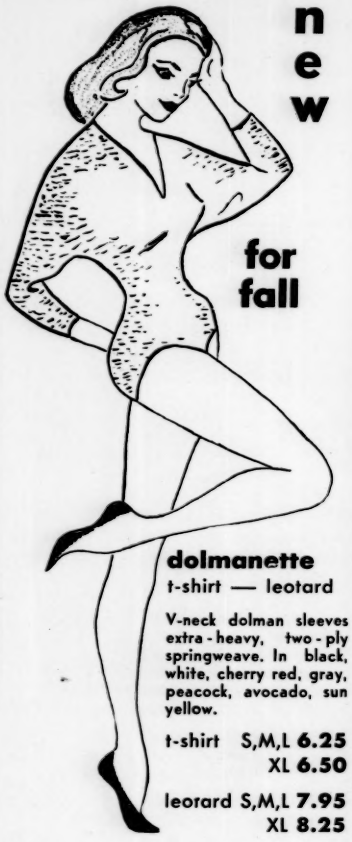

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PART IX, CONT.

PAS DE BASQUE SAUTÉ

BY THALIA MARA

We have discussed at length the **pas de basque glissé.** Now we come to the other form of balletic **pas de basque** — the **pas de basque sauté.** In this version of the **pas de basque** we are closer to the folk sources of this step. The **pas de basque sauté** is often used in **demi-caractère** dancing — ballet variations which have a folk flavor.

The step begins very much the same as the **pas de basque glissé,** only now all the movements will be performed with little jumps. The **pas de basque sauté** is a **terre à terre** step rather than a step of high elevation.

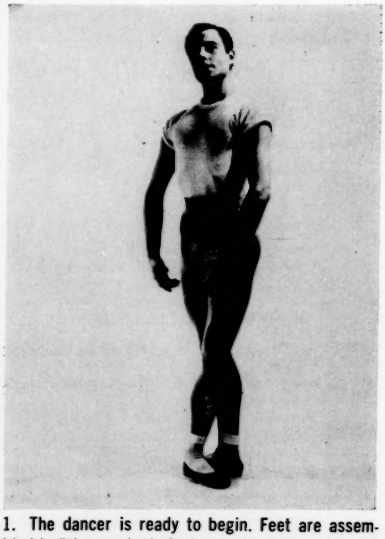
The dancer begins from 5th pos. of the feet. Let us say that the left foot is front. The first movement is a **dégagé** to the front with the front, or left, foot as the supporting knee bends in **demi-plié.** The left leg is quickly carried to 2nd pos. **à la demi-hauteur (demi-rond de jambe),** and the dancer takes a **jeté** travelling to the side on to the left foot, bringing the right foot **sur le cou de pied devant.** The next movement is a small **jeté** forward on to the right foot, finishing with the left foot **sur le cou de pied derrière.** The finish of the **pas de basque sauté, en avant,** is a **coupé sauté** finishing on the left foot, with the right foot **sur le cou de pied devant.**

The step may also be reversed to travel backward. As in the **pas de basque glissé en arrière,** the first movement will be a **dégagé à la seconde** rather than a **dégagé** to the 4th pos. back; then a **jeté à coté,** finishing with the foot **sur le cou de pied derrière;** a small **jeté en arrière,** finishing with the foot **sur le cou de pied devant;** and finally a **coupé sauté,** finishing with the foot **sur le cou de pied derrière.**

The feet and knees must always be turned out and the step kept very springy through the correct use of the insteps. The arms are used in the same **port de bras** as in the **pas de basque glissé.**

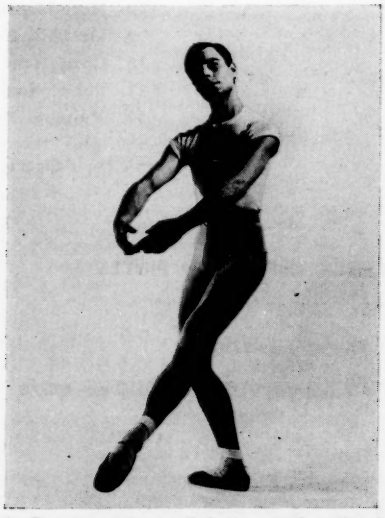
The tempo is a lively 3/4, each part of the step taking a beat; i.e., the **dégagé** is the preparation "and," the **jeté à coté** is "one," the **jeté en avant** or **en arrière** is "two," and the **coupé** is "three."

DO'S 1



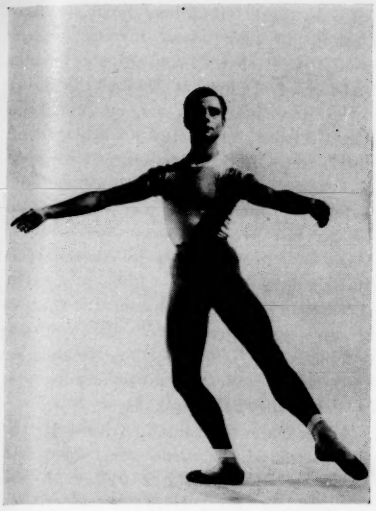
1. The dancer is ready to begin. Feet are assembled in 5th pos., body facing in the direction **croisé** — this use of **épaulement** is most important to the style of **allegro** steps. The head is well poised and the body well lifted, with no tension.

DO'S 2



2. The start of the **pas de basque sauté:** a **dégagé en avant** in preparation for the **jeté à coté** which follows. In moving the arms the dancer should always be careful to pass through 5th pos. front before opening to the given position. This gives form to the **port de bras.**

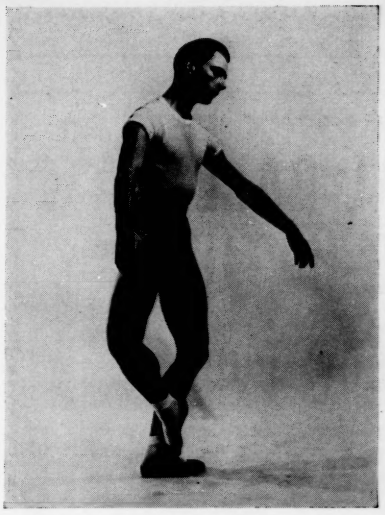
DO'S 3



3. The foot is quickly moved around to 2nd pos. From this position the dancer will spring off the supporting foot for the **jeté à coté** — the **jeté** travelling to the side. Note the upright carriage of the dancer's body. Any dancer who wishes to make his jumping appear light should learn to maintain the strength of the back. Nothing makes so heavy an appearance as a slumped carriage.

PHOTOS BY JACK B. MITCHELL

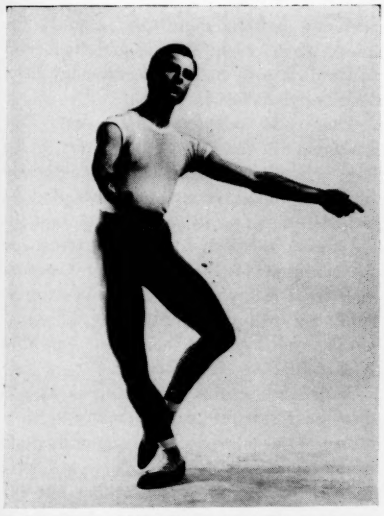
DO'S 4



4. The finish of the **jeté à coté.** The body and head have inclined toward the supporting leg. They will maintain this inclination throughout the balance of the step. The only time the body changes its position is on this **jeté,** so that in performing a series of these **pas de basques,** the body will change only once on each step. It is also correct to lean in opposition to the side toward which one travels.

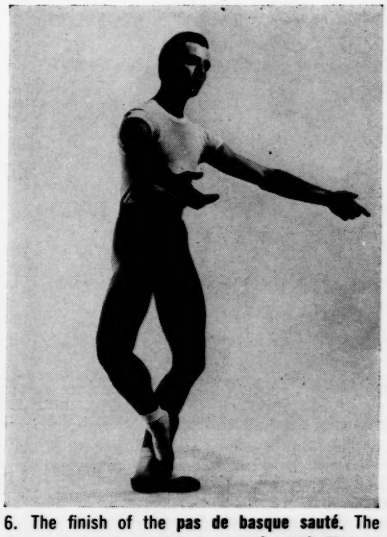
Our model is Royes Fernandez of American Ballet Theatre

DO'S 5



5. The finish of the **jeté en avant.** The dancer has extended the front leg (picture #4) and taken a little forward jump finishing with the other foot raised **sur le cou de pied derrière.** Both knees, in all of these positions at the ankle, must be well turned out, the raised foot strongly pointed.

DO'S 6



6. The finish of the **pas de basque sauté.** The dancer has just completed a **coupé sauté.** That is, he has changed his weight from foot to foot with a little spring into the air. Now reverse all of the movements from 2 through 6 to repeat the step to the other side.

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GREEK THEATRE *(Cont. from Page 25)*

vacation here after her Jacob's Pillow and Brandywine Music Circus engagements, and she danced Queen of the Wilis from Wednesday through Saturday.

For this augmented version of *Giselle*, Alicia Alonso, one of the world's three or four great Giselles, used the entire original score—with which she became well acquainted during her dancing tour of Russia last year—with the exception of a short passage for drunken revellers in the second act.

"There is variation between the *Giselles* of any two companies," Miss Alonso pointed out, "but the short version we know in the West runs something over an hour—the full-length about two."

Anton Dolin both taught Alonso *Giselle* and partnered her first performance of it (Nov. 2, 1943) during a Ballet Theatre Metropolitan Opera House season—a performance which also raised her to the status of ballerina.

"When I decided to do *Giselle* with my own company in Cuba," said Alonso, "I brought Mary Skeaping over from Sadler's Wells to stage it.

"In Russia I danced *Giselle* four times, adjusting only the choreography for the dancers that I worked with directly. The corps of each company danced the choreography that they were used to."

In the Greek Theatre *Giselle*, the Skeaping, or Covent Garden, version was followed closely, but there were in addition new balletic highlights, such as the dance of the eight friends and four boys in the first act—brilliantly choreographed, brilliantly executed.

There was no change in the story line, no change in the cast of characters in the long version. The first act was lengthened by much longer mimed passages, by the peasant dances, by the coronation of Giselle as queen of the grape harvest, by the addition of the telling by Giselle's mother of the legend of the Wilis (effectively pantomimed by Margaret Cunningham), and by brief additions for Miss Alonso and Mr. Youskevitch.

Audiences, critics and dancers agreed that the results were outstanding.

Says Miss Alonso: "I have nothing but praise for the California dancers I have worked with. Everyone of them has improved in this performance, because everyone has tried sincerely to learn. And most of them can even do much more technically than I demanded of them."

The brilliance of the dancing of the corps, particularly in the aforementioned Act I addition, bore her out. It began

just after Bathilde puts the necklace on Giselle. The girl, in gratitude, asks her friends to dance for the royal party. First came the dance for twelve, in groups of two, four, six, eight and their full number: bright, vital allegro for the girls, intricate batterie and air work for the boys, the bodies interlacing brilliantly.

A grape harvesting cart is wheeled on stage at their conclusion. Giselle is crowned wih grapes and given a grape scepter. She is carried to the cart and placed on top of it as queen. Lifted down, she discards crown and scepter to do one of her famous diagonals.

The twelve resume, and now the entire corps joins in the dance. The bright addition ends in a tableau, Hilarion comes on for the disclosure scene, and the familiar story line resumes.

The beauty and warmth of Alonso's personal interpretation of the role of Giselle has been described and rhapsodized over many times. But her realness in Act I and her transfiguration in Act II continue to defy analysis. Igor Youskevitch, noblest of dancers; in his breathtaking unison with Alonso helped bring these performances to an unusual level.

This full-length *Giselle* was a triumph in the best tradition of ballet. It makes believable James Doolittle's ambition to establish Los Angeles as the dance capital of the world. *THE END*

REVIEWS *(Continued from Page 23)*

A sudden shift in mood, as the *Raindrop Prelude* is expressed in flowing patterns of umbrellas. And a butterfly bacchanale for the whole company, with Mr. Bolender and Miss Karnilova in mutual pursuit. The pianist settles it with a butterfly net, and all slip back into their role of spectator, this time before the act drop—a drop designed by Saul Steinberg and representing, with his exquisitely detailed humor, the interior of the Spoleto Opera House, where Mr. Robbins *Ballets: U.S.A.* was first presented.

The choreographer was indeed fortunate to have Maria Karnilova and Todd Bolender as leading dancers in *The Concert*, for both are inventive comedians, and they have the experience to give their roles a point of view. The remainder of the specially selected company of sixteen performed throughout with a nice sense of group unity. And conductor Werner Torkanowsky manifested an equal sensitivity for music and for dance.

But with all this pleasure and all this exuberance and all this invention, we still can't help wondering . . . *THE END*

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Combining outdoor life and professional dance training this summer were Pat Davis, Penny Gates and Sue Mussman, among those at the Miriam Marmein Summer Dance Th. Sch., Manomet, Mass.

Flying high is Jeffrey Isenagle, 12-year-old student of the Trixie Jarrette Studio, Palm Springs, Calif.

Enthusiastic modern dance students (Rena Bale, Linda Hurwitz, Stephanie Martin, Wendy Wilkins, Garry Humphreys, Kim Kruglick, Mike Metz, Scott Zee) of Paula Nelson, Phoeniz, Arizona, have been very well received in demonstrations at local colleges.

Pictured in the Arundel Opera Theatre's (Kennebunkport, Maine) summer production of "La Perichole" are students Carol Stevens, Sue McNabb, Bobbi Anne Smith, Gary Wales and Scott Morgan. Choreog. by Dorothy Proctor Taylor, Winter Haven, Fla., teacher.

Susan Grace Cheung studies ballet at the Ivan Kirov School and is a junior member of the Brunner-Kirov Dance Theatre, Sherman Oaks, Calif. *THE END*

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2nd of 3rd articles on physiology

FATIGUE AND THE DANCER

BY LAURA SHELEEN

It is important for dancers to recognize the amount of work their body-machines can safely perform. Nature has provided a system of warnings which one must learn to interpret if he is to safeguard his health. The feeling of fatigue is a warning symptom, indicating a body need, which will persist until certain conditions are corrected.

All bodily activity produces fatigue. In the healthy body which is regularly exercised and as regularly relaxed, fatigue is beneficial and pleasant. In all activity there comes a certain point when fatigue begins to become *abnormal* fatigue. Abnormal fatigue is the forerunner of accident and disease. Unheeded and unchecked it eventually becomes a serious condition of exhaustion called *chronic* fatigue. Dancers must be on guard against any occurrence of abnormal or chronic fatigue, especially if there is any inclination towards physical weakness.

The feeling of fatigue is a registration of pain brought about by the action of toxic products upon the nerve centers of the brain. These toxic products may be the by-product of muscular activity; they may come from general or localized body infections; or they may enter the body by way of the digestive or respiratory tracts. Once in the blood stream these toxins circulate throughout the organism, effecting changes and causing sensations far removed from their point of origin. Fatigue toxins are not different in effect from noxious drugs. Like narcotics they seem to improve performance when present in small quantities, but in large amounts they are destructive.

Dancers can seem to become used to overwork. They may be able to push themselves through years of excessive, prolonged and accumulated fatigue. But if they do, sooner or later their resistance must run out and break down. Working power begins to diminish as over-fatigue sets in. The nervous system begins to show signs of disturbance, producing irritabil-

ity, restlessness and insomnia. There may be shortness of breath, palpitations of the heart and pains over the heart. Other signs of fatigue may include a tendency to yawn or sigh, drowsiness, a desire to close the eyes, difficulty in remembering things, an attempt to talk more than usual, and mental depression.

The best disposition is ruined by fatigue. Being "on the go" day in and day out can injure any or all of the organs, but usually the digestive organs are among the first to suffer. Many people digest almost anything when rested and almost nothing when tired.

Resistance to infection is lowered as the amount of fatigue is increased. A test animal can often be given an infection, to which it would normally be resistant, by first being fatigued through excessive muscular activity. Any condition which lowers the general resistance of the organism may cause the throat and nose to be more susceptible to colds. It is characteristic of such infections as influenza, tonsillitis and colds to produce the same tired feelings as muscular work. When suffering from these infections it is unwise to engage in heavy physical activity. The death rate from influenza is highest amongst those who refuse to rest. *Fatigue is nature's warning that rest is needed.*

Fatigue is the result of physical, emotional or mental activity—in other words, of the living process. Habits, environment and conditions of health influence susceptibility to fatigue and the rate of recovery from it. Poor nutrition, inadequate lighting, poor ventilation, unnecessary noises, badly fitting shoes, tight belts and garters, or any uncomfortable, ill-fitting garment—all of these, and many more, are factors contributing to a condition of fatigue.

Improper alignment of the body produces fatigue. Any part of the body which is habitually held off balance is a strain to the muscles and ligaments attached to it. Poor posture may be the cause and result of fatigue in a never ending circle. The individual may be too tired to stand correctly, and because he cannot stand correctly he becomes even more fatigued. When this is the case, rest is of greater value than corrective exercise. Rounded shoulders and exaggerated spinal curves throw abnormal strain on the back and legs. A released abdomen allows the organs to sag. This in turn interferes with their functions. Correct posture, though not easy to maintain, produces far less fatigue than slumping.

Muscular fatigue from physical work

(Continued on Page 86)

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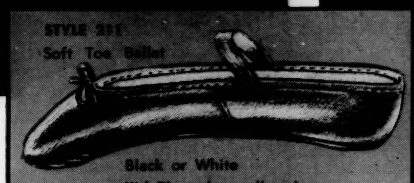

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BEAUTY AND THE DANCER

SUMMER INTO FALL

BY ANTONIA DOBROSLAVIC

The transition from summer to fall poses skin and hair problems which can be solved with a little daily attention and consistent application. As sunworshipers for three months of the year, we suffer the period known as "losing one's tan." From a golden brown or near-black, the "gray look" takes over.

For some reason, men manage better than women. Here are a few suggestions for the latter. The skin on the arms and legs will welcome a body lotion, oil or cream applied daily. This treatment will soon bring back the soft, pliant, alive quality which sunbathing and water have depleted. The face seems not to show as much damage in skin quality, but usually goes through various stages of coloring during a period of four or five weeks.

Make-up in the proper shades will help prevent any drastic contrasts. All cosmetic houses have foundation creams or liquid base in many shades. It is well worth the added expense of using several during this transition period from summer-tan to fall-fading. With the change of skin tone, the color of lipstick and nail polish should be considered.

The hair problem can be a little more difficult. This past season the wind-blown, careless coif has been popular. With the advent of the new fashions it will be well to exercise a little more control. Hair exposed to wind, sun and water tends to lose its lustre and manageability. In the first stages it may be necessary to use sprays and lacquers. But the work to achieve the live, glistening quality should go on daily. Brushing with a stiff brush, applied firmly to the head so that the bristles reach the scalp, is of utmost importance. Massaging of the scalp, firmly and gently, will give proper circulation, which stimulates healthy hair growth. Cleanliness is, of course, also extremely important. The frequency of hair shampooing, as we have said, depends on the individual.

The feet, having for the most part been released during the warm weather from confining shoes, may have developed rough skin on the heels and under the big toes. The treatment is simple and should be part of the daily toilet. Soak the feet in warm, soapy water; use the pumice stone gently on rough areas; dry gently and carefully; and apply body oil or lotion over the whole foot and between the toes.

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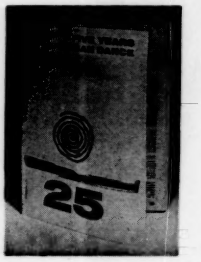

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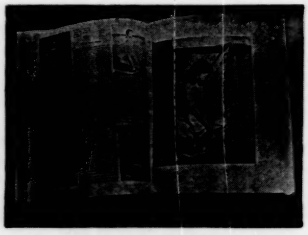

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FATIGUE AND THE DANCER

(Continued from Page 83)

first appears as a feeling of moderate discomfort, but as activity is prolonged this discomfort gradually becomes painful. If the activity is continued the pain will eventually become so excruciating that all movement must cease. In this way fatigue acts as a protective mechanism, for pain causes cessation of muscular activity before the muscles are completely exhausted and damaged. Fatigue and exhaustion are relative terms. Exhaustion is complete loss of function.

There are two processes going on constantly and concurrently in our bodies. They are the processes of (1) building up and repair and of (2) breakdown and elimination. These must be kept in balance. An interval of rest gives the blood time to remove fatigue poisons and the building-up processes time to make repairs. Since the fatigue toxins are dissolved in the blood and distributed throughout the organism, tiredness tends to be general and not restricted to the particular locality of its origin.

Anoxia is oxygen starvation. When a person becomes breathless during or after physical exertion he is experiencing temporary anoxia, for oxygen is being consumed by the tissues at a more rapid rate than it is being assimilated. When working muscle is deprived of oxygen it gradually weakens and finally ceases to respond. When the same muscle is adequately supplied with oxygen it achieves a status quo in which recovery balances breakdown.

In a short but vigorous series of movements it is impossible for the body to assimilate enough oxygen to meet the requirements of the muscles. When necessary, the muscles can continue to function for a time, even though the circulatory system fails to furnish enough oxygen. This condition is called *oxygen debt*. It means that oxygen is owed to the tissues, and must be repaid as early as possible.

After violent exercise, recovery may take a considerable time since the rate of oxygen supply by way of the circulation is limited. It may take fifty minutes for complete recovery after a hundred-yard dash. Laboratory tests with conditioned athletes, in good physical condition, have shown that forty-five minutes after cessation of activity recovery was ninety-five percent complete.

Muscle fatigue if continued beyond the warning signals may temporarily severely reduce function. The muscles may become unable to respond to nervous impulses.

They may become hyper-tense and unable to relax, with a tendency to cramping; or they may become hypo-tense with accompanying flabbiness and loss of tone.

For the relief of fatigue, physical or mental, one thinks first of rest. Work is dependent on rest. Without this alteration between "taking hold" and "letting go" there could be no life. *Sleep* is the best treatment because it furnishes optimum conditions for the elimination of fatigue substances and for the processes of assimilation and repair.

Every effort should be made to reduce fatigue-producing strains in the daily life of the dancer. Duration and placement of rest periods should be carefully arranged. A safe margin must be left between the capacities of the individual and the requirements of the work to be done.

Short *total* rests throughout the day are advisable. So are longer ones weekly. One day in each week should be reserved as a day of total rest for the dancer's body.

The commonest cause of undue fatigue is incomplete recovery from previous fatigue. Under certain conditions eating between meals can help reduce fatigue by renewing the supply of energy-giving substances and counteracting the physiochemical changes that occur in the working organism. Any attempt to obtain relief from fatigue by coffee, stimulants, drugs or "pep pills" is unsound. *Fatigue is a warning that rest is needed.*

By proper conditioning the body can increase its capacity for work. It takes several years for a beginner to build up stamina for heavy dance work. For the professional, it requires four to five weeks of regular, graded exercise to get back into condition after a summer vacation. Intensity should be gradually increased until the conditioned state is reached.

The dancer can usually feel safe in working as hard as he likes and gauging the effects by the way he feels after a good night's rest. If sleep has not refreshed one, it is probable that activity has been out of proportion to one's endurance. This condition must be corrected immediately before exhaustion or chronic stages of fatigue set in.

Dancers should learn to use their energies up to the point of fatigue, but never beyond. They should never work on their reserve strength. They must continually ask themselves: "Am I within safe limits, or beyond?" The answer to this question will be found in the quality of their work and in the test of recuperation after a night of rest. *THE END*

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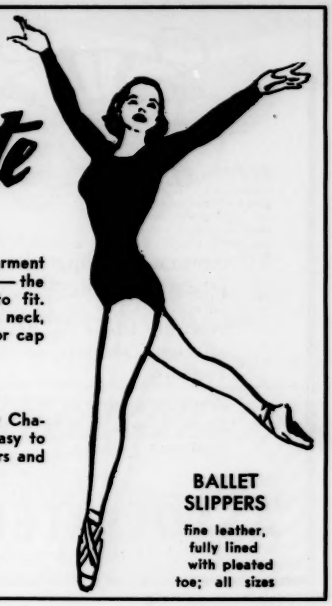

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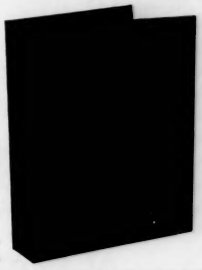

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ROBERTO IGLESIAS

(Continued from Page 30)

customs. He studied with Juan Estampio, who had dedicated his life to heel work and the secrets of the guitar, and he worked also with Kika. The dances of the 17th and 18th centuries he studied with Luisa Pellicer. In Barcelona he worked with Juan Magrina, who was leading dancer at the Teatro Liceo.

Armed with all of this knowledge and experience, Iglesias came back to the United States and began knocking on doors — "even little ones." It was not long before he realized that the battle was going to be long and hard. Managers told him he was too young to be a concert dancer. The hotels sent him to the television producers and the television people sent him to the hotels. He had never done nightclub work, and he dreaded it. These were hungry days.

Charlotte Jones took him into her studio on 54th Street, letting him use it for his own work and giving him his first job as a teacher. This, too, had its ups and downs. Some of the pupils were not interested in dance for its own sake. They merely wanted to learn some routines, and when Iglesias refused to teach them "numbers," they became indignant and left. Each departure made his food budget smaller. But others respected his ideals and learned from him. For them he used to dance, and he gave a concert in the Kaufman Auditorium of the 92nd Street YMHA.

In the early 1950s Iglesias toured the Caribbean, with encouraging results. He was enthusiastically received, especially in Cuba, and he was able to work in all of the genres of Spanish dance. He designed his own costumes and often made them himself, painted his own scenery, and did all of the choreography.

When Rosario and Antonio broke their partnership in Paris, Rosario cabled to him to join her there. It was a difficult decision, for he had to fight memories of the past and he knew that he would be dancing in the shadow of Antonio. The Spanish stars are not only as brilliant as the Russian ones, but also as keenly aware of possible rivalry near the throne. For the Spanish public does not award its favors easily. Consequently, when Iglesias took Antonio's place, he was forced to prove his right to the succession. If Antonio had done a knee-slide halfway across the stage, Iglesias must do it clear across. If Antonio had done three turns, he must do four or five, or he was not acceptable. Once again, he was surprised

by the success which came to him. They toured Europe (including Spain) and South America for three years.

It was then that Iglesias decided to strike out for himself and organize his own company. He went to Barcelona and called upon the painters, artists, and musicians who had become his friends to help him in this undertaking. The actual work of assembling the company took only three months, but years of planning went into it. He used his savings, borrowed from his friends and brought dancers from many different parts of Spain. In Germany he bought a set of lights and equipped himself with a cyclorama and the other paraphernalia of touring. By the season of 1955-56, he was ready to try out his new company and the repertory he had created for it and for himself. They went to Paris and began the progress which led finally to Carnegie Hall and that delirious evening.

Before the performance, that evening of May 18, Roberto Iglesias, in his dressing room, was offered a contract for fifteen weeks of concert work in the U. S. But he had always wanted to be managed by S. Hurok and he was determined to wait, knowing that a decisive artistic victory might bring the long-desired offer. So when the other impresario asked Roberto if he was going to risk everything on this one performance, he answered: "Yes. I *am* a gambler." And this despite the fact that tickets had been going slowly and that every day he prayed for bad weather, so that people would come to his concert instead of enjoying the spring weather.

Two days after the performance, while the excitement was still strong upon him, he set sail for Spain with his company. And in his stateroom he shook himself and reminded himself out loud that the battle was won. The Hurok contract was signed. The seas ahead looked less stormy.

THE END

IN THE NEWS

***BALLET IN PHILATELY:* "Swan Lake" is pictured in this 40-kopeck postage stamp honoring Tchaikovsky. The issue is part of the U.S.S.R.'s current Great Composer series.**

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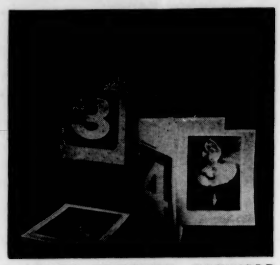

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TALK OF THE TRADE

BY TONI HOLMSTOCK

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•

BEN & SALLY are celebrating their thirty-fifth year in dance teachers' service. Their 1959 catalog is now available.

•

A newcomer to the dance routine family is CAM (Choreography And Music) Records. Their albums are complete units of songs, lyrics, dance routines, styling and costume designs. The records are clear, with a good beat, and should be of interest to teachers. One of the features is clear terminology with good definitions.

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The bath oils of today are not so different, although our reasons for using them are. A perfumed tub in a scented setting delights our modern souls as much as it did those of the ancients. And our skins benefit just as much, too, from the smoothing, softening effects.

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TAP SERIES

3's AND 4's

BY PAUL DRAPER

Rhythm in tap dancing is a complex and unending problem. The fact that it is without end is fortunate, since it means your imagination need never exhaust itself for lack of material. The fact that it is complex is less fortunate for most of us, since it means making an effort — and a surprising number of people don't like to make an effort. It involves concentration on what is to be understood, and a conscious withdrawal from the habits into which most dancers have fallen or been led.

I should like to begin with a simple example which contains principles that are of value in the solving of all rhythmic problems. It is to understand the difference between a sequence of eighth notes and a sequence of eighth-note triplets, and to be able to make either pattern at will. This is basically simple, though I have found that it causes difficulty.

An eighth note has half the time value of a quarter note, so there are eight eighth notes in a bar of four quarter notes. A bar of four quarter notes is usually referred to as 4/4 time, and comprises most of the popular music you will encounter in student tap dancing. A sequence of eighth notes is counted "1 and 2 and 3 and 4 and 1 and 2 . . ," etc. It is important to make the counting even. Each number coincides with a beat of the music, and each "and" divides the time interval between the beats exactly in half. When you are quite sure you understand and can count the rhythm of a sequence of eighth notes for, let's say, four bars, make this rhythm with your feet by doing a waltz clog: step R, shuffle L, step L, step R, slap L, shuffle R, and so forth. Let's break this down and find out exactly what happens. Remember that a shuffle is made of a brush forward and a brush in, and that a slap, in this instance, is a brush forward and a step.

2 bars of 8th notes	Waltz Clog
1	Step on R
and	Brush L forward
2	Brush L in
and	Step L
3	Step R
and	Brush L forward
4	Step L
and	Brush R forward
1	Brush R in
and	Step R

2	Step L
and	Brush R forward
3	Wait
and	
4	

The difficulty that seems to arise is that the weight-shifting accents of the step do not match the strong beats of the music ("one" and "three"). The weight-shifting in the waltz clog occurs on "and 3" in the first measure and on "and 2" in the second measure. (It would be on "and 1" and "and 4" on the third and fourth bars if you continue the step.)

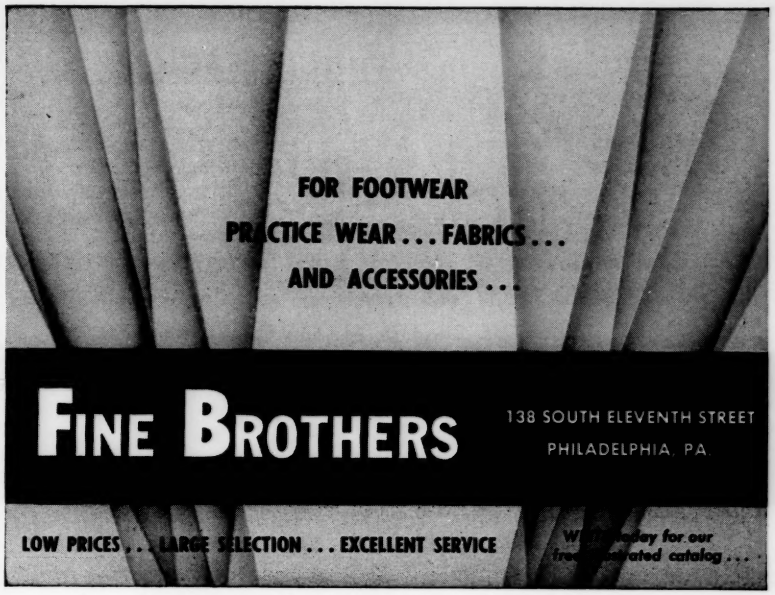
Now tap dancers have a great love of shifting weight, via a ball change in this case, and stopping after the shift is completed. They are, in fact, so eager to arrive at this gravitational haven of repose that they rush the first part of the ball change so that the "and" of the "and 3" is shorter than an eighth note, and the "3" is longer than an eighth note. Doing this will lead to a rhythm that will fit "East Side, West Side" very nicely, but it won't be a sequence of eighth notes, and it won't be the step I have described.

"Eighth-note triplets" are a musical convention which gets around the fact that the time value of notes in music is built on a geometric progression: 1, 2, 4, 8, 16, 32, 64. There are no thirds, sixths or twelfths. When such rhythms are desired, a composer indicates it in a special way. He writes out three eighth notes (in the case of eighth-note triplets), puts a semi-circular line over the top of them, and writes the figure "3" over the line. This means that these three notes are to be played in the same amount of time that would normally be given to two of them. Thus, to indicate twelve evenly spaced notes in a bar of 4/4 music, you would write four sets of the three eighth notes with the line over each set and a "3" over each line. A tap dancer, to produce the same effect, counts: 1 and a 2 and a 3 and a 4 and a. Each quarter note is divided into three equal parts, as Caesar did Gaul.

Now take the same waltz clog and make it sound in even threes:

2 bars of 8th-note triplets	**Waltz Clog**
1	Step R
and	Brush L forward
a	Brush L in
2	Step L
and	Step R
a	Brush L forward
3	Step L
and	Brush R forward
a	Brush R in
4	Step R

(continued next month)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(Continued from Page 6)

Iglesias did the miller's Farucca and **Ana Mercedes** danced the solo of the miller's wife. Like every dance attraction at Ravinia, Iglesias drew huge crowds.

I was present at the last perfs. of the **Jacob's Pillow Festival,** which included a no. of premieres—the first US appearance of the **Nat'l Dancers of Ceylon, Myra Kinch's** "The Sound of Darkness," and a new pas de deux choreographed by **Anatole Vilzak** for **Barbara Fallis** and **Royes Fernandez.** The Singhalese have less variety in their dances than some of the other Far Easterners, but the external aspects of their dance, representational and simple, are easy to take. There is no complex hand language. Flexible hands are used more in rhythmic than expressive gesture, and rhythms are complicated and incessant. Leading dancer **N. M. Guneya** had much more vigor than his venerable background would lead one to expect. The jewel-and-gold-encrusted costumes were everything expected of the fabulous Orient.

Miss Kinch's "The Sound of Darkness" is about a blind king who strangles the daughter-in-law he suspects of infidelity. Miss Kinch danced the role of the murdered woman, and **Ted Shawn** that of the king, with a sense of tragedy in the grand manner of grand opera, yet with a mature dignity. **Hubert Kummel** and **Gunnar Spencer** were the husband and lover—both trapped to a poisoned death. Virtues of the work were clarity, choreographic adroitness and adept dancing.

Though pas de deux pairs whose names get higher billing in their co's have appeared at the Pillow, I am sure Fallis and Fernandez were among the best. The Vilzak dance to some not-overworked music from "The Sleeping Beauty," was beautiful and notable for giving the man interesting movements in the entree, variation and coda. The pair also did the lovely peasant pas de deux sometimes inserted in the 1st act of "Giselle." Fernandez moves harmoniously, and his presence is equal to his fine technical talents. He can easily take his place among the top 2 or 3 current classicists.

Auditions for the **Ruth Page's Chicago Opera Ballet** on Sept. 9 brought out a surprising no. of good dancers. Since the co. is on a permanent basis, with 7 performing weeks with the Lyric Opera and long coast-to-coast tours, fewer of our young people are bolting to NY. Not only that, experienced dancers from as far away as France have been applying.

Ballet Guild's Oct. 5 benefit will include dancers from legitimate theatres and night clubs including ABC-TV's **Chaine Dancers, Paul Haakon,** and a no. of dancers from "My Fair Lady" . . . The Guild is sponsoring a ballet-bus to Lafayette, Ind., on Oct. 12 to see the **NYC Ballet** . . . **Alfred Mueller** is the replacement in the dance group in "Polka-Go-Round" . . . **Alta Shepard,** once active in the concert field, returns to dance with 2 perfs. of her program, "Dance International" on Oct. 6 & 7. *Ann Barzel*

HOLLYWOOD AND LAS VEGAS

Back in Hollywood after a great holiday in Europe. Small world dept.: On the Queen Elizabeth 2 film musicals in which I had danced were shown . . . This is an important month in Hollywood, since all the big TV specs and regular shows are lining up talent for the coming season. When the casting is over, there will be only about 25 dancers with steady employment in TV. The rest will free-lance in movies, various TV shows, and there will always be dance traffic between Hollywood and Las Vegas.

Hermes Pan choreographs the big **Fred Astaire,** TV spec to be seen in Oct. and he has cast **Paul Reese, Jerry Stabler, Jimmie Huntley, Roy Fitzell, Frank Radcliff, Bert May, Rod Beiber, Larri Thomas, Darlene Engle, Mary Thomas, Joyce Horn** and **Terry Lawrence.** They will have the longest TV rehearsal schedule to date.

Nick Castle, assisted by **Maurice Kelly** and **Carmen Clifford,** stages the Oct. **Ginger Rogers** TV spec. La Rogers is in tip-top shape . . . **Jonathan Lucas** has staged the new Marilyn Maxwell act, currently at the Moulin Rouge. **Donn Arden,** assisted by **Larry Maldonado,** is rehearsing the new Moulin show . . . **Hal Belfer,** with **Gretchen Hauser** assisting, goes into rehearsal this month on an untitled Columbia musical . . . **Wally Green** is in the midst of rehearsals on the Sam Goldwyn lot for "Some Like it Hot," the new Marilyn Monroe pic. He stages production no's, using **Virginia Lee, Dean Miles, Joyce Horn, Lisa Long, Gale Gleason** and **Joan Kelly. Jack Cole** will take care of Miss Monroe's highly stylized no's . . . **Eugene Loring** has completed "Innocents Forbidden," using dancers **Bruce Hoy, Carl Ratcliffe, Jerry Gotham, Paul Gleason, Bea Busch, Sally Whelan, Lisa Boughers, Patti Trebble, Charlene Baker** and **Dolores Star** (who doubled for Susan Strasberg) . . . **Stephen Papich** after completing his Hollywood Bowl season, went on to San Diego to stage a large civic event . . . **Alex Romero** stages the forthcoming Eddie Fisher TV shows.

Sasha Goudovich will choreographer the George Gobel TV shows, and his wife, **Carmen Clifford,** has been staging several Gale Storm video programs . . . **Patricia Barker** and **A. Frank Reynolds** were wed Sept. 6 . . . **Ray Arnett** has added a "Gigi" dance medley to the Liberace act, now at the Cocoanut Grove . . . **Roy Fitzell** is opening a new dance school in Torrance . . . **Barrie Chase** has completed her song-dance part in the new Fox film, "Mardi Gras," and the choreographer, **Bill Foster,** is off to vacation in Hawaii. It was another girl for the Fosters last month. Bill returns soon to NYC to resume his chores on the Pat Boone show . . . **Jerry Rush** and **Jim Rush** have joined the Lisa Kirk act, now at NYC's Plaza Hotel . . . **Jack Mattis** and **James Elsegood** will be featured in the new Ina Ray Hutton act.

Valentina Oumansky will choreograph "Extra Special Day," a new book musical

ON TOUR IN OCTOBER

Ballet Russe de Monte Carlo: Oct. 24, Poughkeepsie, N.Y.; 27, Hartford, Conn.; 28, Albany, N.Y.; 29, Portland, Me.; 31, Rochester, N.Y.

New York City Ballet: Oct. 11-12, Purdue Univ., Lafayette, Ind.; 13-15, Michigan State Univ., East Lansing; 16-17, Indiana Univ., Bloomington; 20-22, Washington, D.C.; 23-25, Philadelphia.

"Ballets: USA": Oct. 14-18, Cleveland; 20-25, St. Louis; 27-Nov. 1, Detroit.

Dance Jubilee Co. (Linn-Alexander): Oct. 1, Augusta, Me.; 2, Amhurst, Mass.; 3, Storrs, Conn.; 4, Durham, N.H.; 6, Westchester, Pa.; 7, New Kensington, Pa.; 8, Indiana, Pa.; 9, Lorain, O.; 10, Grand Rapids, Mich.; 11, Bay City, Mich.; 13, Jackson, Mich.; 14, Zainesville, O.; 15, Parkersburg, W. Va.; 16, Huntington, W. Va.; 17, Charleston, W. Va.; 18, Lima, O.; 19, South Bend, Ind.; 20, Belvidere, Ill.; 22, Hammond, Ind.; 23, Bloomington, Ill.; 25, Lincoln, Ill.; 26, Webster Grove, Mo.; 27, Kewanee, Ill.; 28, Shorewood, Wisc.; 29, Elgin, Ill.; 30, Clinton, Iowa.

Roberto Iglesias Ballet Espanol: Oct. 4, Bridgeport, Conn.; 14-18, Montreal; 22, Boston; 23, Elmira, N.Y.; 24, Montclair, N.J.; 26, State College, Pa.; 27, Pittsburgh; 28, Akron; 29, Columbus, O.; 31, Cleveland.

Scots Guards (Highland Dancers): Oct. 1, Kansas City; 3, Denver; 4-5, Los Angeles; 6, San Diego; 8, Fresno; 9, Sacramento; 10-11, San Francisco; 13, Eugene, Ore.; 14, Corvallis, Ore.; 15, Portland; 16, Vancouver; 17, Seattle; 19, Spokane; 20, Calgary, Can.; 21, Edmonton, Can.; 22, Saskatoon, Can.; 23, Regina, Can.; 24, Brandon, Can.; 25, Winnipeg, Can.; 27, Minneapolis; 29, Milwaukee; 30, Toledo.

Kovach & Rabovsky & Dance Ensemble: Oct. 6, Long Branch, N.J.; 7, Westfield, N.J.; 9, Clarksburg, W. Va.; 11, Beckley, W. Va.; 13, Wilmington, O.; 14, Louisville, Ky.; 15, Marion, Ind.; 16, Indianapolis; 20, Benton Harbor, Mich.; 21, Ypsilanti, Mich.; 23, Vineland, N. J.; 24, Towson, Md.; 25, Bethlehem, Pa.; 28, Belleville, Ill.; 31, Delta, Colo.

Jose Limon & Co.: Oct. 21, Rye, N.Y.; 24, Great Neck, N.P.; 30, Baltimore; 31, Richmond, Va.

Hayden-Eglevsky Ballet Quartet: Oct. 28, Battle Creek, Mich.; 30, Streator, Ill.

Ceylon National Dancers: Oct. 1-4, 12-14, San Francisco; 5, Univ. of Calif., Berkeley; 17-19, Los Angeles; 20-21, Santa Barbara; 22-23, San Diego.

Emily Frankel & Jean Cebron: Oct. 2, Cresson, Pa.

Ram Gopal & Co.: Oct. 2, Philadelphia; 23, Springfield, Mass.

Shai K. Ophir: Oct. 22, Tulsa; 23, Dallas.

Dance Quartet: Oct. 13-14, Georgia State Coll. for Women, Milledgeville.

Goya & Matteo: Oct. 2, Waco, Texas; 6, San Antonio; 7, Abilene; 15, Seattle; 20, Coeur d'Alene, Idaho; 28, Amarillo.

Rod Strong: Oct. 13, Alva, Okla.; 19, Opportu-Wash.; 30, Long Beach, Calif.

Jean Erdman: Oct. 1, Hiram Coll., Hiram, O.; 3, Rosary Coll., River Forest, Ill.; 6, Lynchburg Coll., Lynchburg, Va.; 10, Guilford Coll., Guilford College, N.C.; 13-14, Colorado Women's Cll., Denver; 17, LeMoyne Coll., Memphis; 20, Fisk Univ., Nashville.

Mara & Her Dancers: Oct. 22, New Britain, Conn.; 23, Easton, Pa.; 25, Albany, N.Y.

(Continued on Page 97)

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(Continued from Page 95)

which opens in Nov. at the Civic Playhouse . . . **Louise Glenn, Haldor de Becker, Linda de Valero** and **Keith Nelson** featured in Sawdust Playhouse version of "Plain and Fancy" . . . **Luigi Facuito** has been in Hollywood with **Onna White** to complete preparations on "Whoop Up" . . . **Don Sky** heading to the West Coast next month for TV and ad talks . . . **Brownee Brown** has done a very good job with the Santa Monica Theatre Guild's "On the Town." Dancers **Ronnie Dean, Charlene Chase, Elliot Murphy, Tiiu Parli Harunk, Jane Metzner, Caprice Workman, Jim Caciola, Ron Patterson, Joan Edwards** and **Veronica Judge** looked fine.

LAS VEGAS: **Buddy Bryan** and **Carole Sharpley** (from England), both featured in the new show at the Stardust, were wed Sept. 15 . . . **Erik Cooper** has staged a new night club act for Cindy and Alberto, which will be seen at the Riviera . . . **Jerry Antes** and **Pepe De Chazza,** featured in the Anna Maria Alberghetti act at the Desert Inn, which was conceived and staged by **Jack Bunch** . . . The Dunes features **Chiquita and Johnson, Chili Pepper, Vera Vera, Jack Hilliard** and **Sharon Randall** . . . **Lee Scott** has staged the Ritz Bros. act now at the Flamingo. Dinah Shore opens at the same hotel this month with dancers **Jack Dodds** and **Marc Wilder,** who will join her steady crew of singers-dancers on her TV shows.

Herb Lurie back at the Sahara and dancing with Betty Hutton in 3 big no's . . . The Tropicana provides a variety of dancing with **Elaine Dunn, George Tapps** and his Dancers, **Lizanne Truex, Mary Ellen** and several large production no's staged by **Earl Barton** . . . **Buster Burnell** is the new choreographer at the Flamingo . . . **Sherry Stinnette** is featured in the current show at the Riviera, which stars Red Skelton. They do Red's famous "Swan Lake" . . . **Virginia Shaw** and **Dale Babcock** featured in the production no's at the Sahara. *Roy Clark*

DALLAS NEWS

The Texas Committee of the **Cecchetti Council** held a 3-day session Aug. 17-19 in Dallas. Teacher was **Gertrude Edwards Jory,** and **Marjorie Hassard** gave student exams . . . **Edith James** has announced **Witale Osins** as guest teacher for her school. Osins, a student under Vaganova at the Bolshoi School, has been soloist with Ballet des Champs Elysees, Ballet Russe and Festival Ballet. Miss James will be ballet mistress for the Dallas Civic Opera's "La Traviata" in late Oct., using members of the **Dallas Civic Ballet.**

Buster Cooper has opened the **Cooper School of Dancing,** offering tap, ballet, modern and jazz . . . **Toni Beck** opened her own **School of Modern Dance** Sept. 8 . . . **Catherine Baker** has been added to the **Kingsbury School** staff as a teacher of dance therapy . . . Dancers from Dallas schools: **Joan Van Orden,** now in **Robbins'** Ballets USA; **Larry Roquemore,** in "West Side Story"; **Ann Etgen,** returning to the **Met Opera Ballet,** after appearing in "Giselle" at the Greek Theatre in LA; **Kitty Malone** danced Eliza in the Dallas State Fair Musicals' "The King and I," choreo. by **Dania Krupska.** *Toni Beck*

NEWS FROM WASHINGTON, D.C.

Dorothy Madden returns to teach dance at the U. of Maryland, after touring Europe and the Orient during her sabbatical year . . . Returning members of the **Washington Ballet** report an enthusiastic reception for the co's perfs. in the Dominican Republic . . . Lee Reynolds' WTTG-TV program, "Grandpa's Place," featured **Erika Thimey's Dance Theatre** on Sept. 11. The group, which included **Trudi Becker, Claire Mallardi, George Mozer, Natalie Mulitz, Roberta Pikser** and **Ellen Walter,** performed Miss Thimey's "The Frog and the Ox."

The **Wash. Contemporary Dance Group,** directed by **Mary Craighill** and **Louis Tupler,** opened its season Sept. 25 with an illustrated lecture, "Music and Dance from Native Chants to Musique Concrete," by Mr. Tupler . . . **Yvonne Parker** has returned to Wash. for a year and is teaching ballet and Labanotation at the Thimey Studio, and is choreographer of **Adventure Theatre's** Nov. production, "The Princess and the Swineherd" . . . **Pola Nirenska** and group, after appearing in the Little Concert Series at Conn. College this summer, are rehearsing a new work to Dello Joio music. *Virginia Freeman Weil*

NEWS FROM LATIN AMERICA

CUBA: **Carmen Amaya & Co.** were a hit in Havana. Her dancing was fiery as ever. Co. in good shape. *Herman Wilhelm*

PERU: The **AAA Ballet** had a brief season in Arequipa. Co. is now directed by **Roger Fenonjois** . . . 16 members of **Kaye MacKinnon's Ballet Peruano** travel to Guayaquil in Oct. to appear in "Yajuar Shungo." ballet being prepared by American artist Grace de Aviles, wife of an Ecuadorian journalist. *Julio Estremadoyro*

ARGENTINA: In Buenos Aires and Uruguay youth and discipline of the **San Francisco Ballet** were praised, although **Lew Christensen's** choreography caused controversy . . . At the Colon, **Tudor's** "Pillar of Fire" was satisfactory, even though it would not stand up in comparison with **Ballet Theatre's** prod. "Legend of Joseph" made no one happy, not even Tudor himself, who was practically forced into doing it by the Colon mngt.

CHILE: The 10 Georgian dancers, headed by **Vakhtang Chabukiani** and **Vera Zignadze,** gave 2 perfs. in Santiago, after touring Brazil, Uruguay and Argentina. Some exciting dancing was provided, but choreography and costumes were poor. The Tbilisi Co. is not in the Bolshoi class. They went on to Peru (where visas were at first refused) and Venezuela . . . **Dore Hoyer** returned with new programs. As usual, this modern dancer brought strong audience reaction. She was a big hit with the majority, while others disliked her style intensely. *Hans Ehrmann-Ewart*

LONDON DATELINES — see p. 16

NEWS FROM GERMANY

The **Krefeld Int'l Summer Academy of Dancing** held its 2nd highly successful session, with 250 participants from Germany and 150 from abroad. The Academy is privately organized with a minimum of public funds. Fee for the 2-week course is insignificant, and dancers from everywhere gladly forsake 2 vacation weeks for hard work with the international celebrities whom the directors have miraculously been able to attract to this city on the lower Rhine. This year's faculty: **Victor Gsovsky** from Paris, **Boris Kniaseff** from Geneva, **Elvira Rone** from Paris, **Lia Schubert** from Stockholm, **Jose Udaeta** from Spain, **Rosalia Chladek** from Vienna, and **Laura Sheleen** from Paris and NYC. Final eve. was a demonstration by advanced students of faculty members. A **Circle of German Ballet Masters** was founded and a similar organization of dance teachers outlined. Events included a 1/2 day **German Dancers' Congress 1958,** most of which dealt with problem of achieving recognition for German dancers equal to their colleagues in the theatre. *Horst Koegler*

REPORT FROM ISRAEL

The Israel Nat'l Opera, founded only a short time ago, has already established an **Israel Opera Ballet.** Some soloists are from the short-lived Ballet 1957, which collapsed for lack of financial backing. There are now 55 dancers—in fact, more than can be put on the tiny Opera House stage. On a recent program works were presented by 4 choreographers, widely differing in taste and style. Opener, the Divertissements from "The Nutcracker," with choreography adapted by **Mia Arbatowa,** was easily the best.

Though the intention of this program was a good one, it would be advisable for the time being to limit to two the no. of choreographers for the co. until it has time to consolidate.

The 3-day Dalia Folk Dance Festival, held in the immense natural amphitheatre outside Kibbuz Dalia in the Hills of Efraim, presented 50 dances by 2,000 performers, including Arabs and Druzes. **Chief** choreographer was **Shulamit Bat-Dori.** Some 23,000 attended. *Alon Schmuckler*

NEWS FROM SWEDEN

There are only 3 theatres in Sweden playing a lyric repertory (opera, musical comedy and ballet): The Royal Theatre

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Presstime News

(the Opera) in Stockholm; Stora Teatern, Gothenburg; the Civic Theatre, Malmo.

The spring season at the Opera had 2 premieres. 1st was **Birgit Akesson's** "Minotaur." The ancient tale gives her modern idiom a ritual flavor, and it is most interesting to note the simple and strict movement schedule she adopts for her ballets—so far away from her solo creations, with their intricate patterns and angular atrocities. The classically trained Opera dancers filled the movements with a beauty of their own. Three fascinating moments: the mourning choir in the opening, the dance of the Snake-priestesses, and the battle between Theseus and the Minotaur. **Mariane Orlando** and **Ellen Rasch** alternated as Ariadne, the former having found the essence of the peculiar Akesson technique. **Bjorn Holmgren** showed his remarkable technique as the monster, and **Mario Mengarelli** gave a sort of toreador perf. as Theseus. **Yvonne Brosset** was a fascinating priestess.

Last year **Ivo Cramer** had an astounding success with his ballet "The Prodigal Son." Invited again, he did "The Linden Tree." Far from being a new "export ballet" to show off Sweden, it is a charming, if somewhat insignificant work, from the world of medieval ballads.

The autumn's 1st highlight was another Swedish premiere, but it took place in Scotland! For the Edinburgh Festival, Bjorn Holmgren, 1st solo dancer of the Stockholm Opera, created a ballet based on the famous Hugo Alfven tone poem, "Midsummer's Wake," known the world over in the pirate version, "Swedish Rhapsody." Co-starring premiere danseuse **Elsa-Marianne von Rosen,** and supported by English dancers, the ballet was performed in Aug. It will be seen in Stockholm in Nov.

Forthcoming events are a visit from Moscow's **Stanislavsky Ballet,** and premieres of "On Stage" by **Julius Mengarelli,** and "Prometheus" by Elsa-Marianne von Rosen. The Royal Ballet's journey to the US has been postponed until 1959-60. This fall the Opera Ballet will be rather short of male soloists. Bjorn Holmgren is busy with the Edinburgh Festival until Nov.; Caj Selling is touring the USSR; last winter **Willy Sandberg** was awarded a scholarship by the Swedish-American Foundation and is now doing research in the USA. There is also **Kenneth Peterson,** who left the Opera for good last year and is now dancing with the NYC Ballet. Latest to leave for NYC is **Bengt Andersson.** *Ole Halling*

VIENNA NEWS

A surprise decision was the temporary appointment for 1 year of **Dimitri Par** formerly of the **Yugoslav Nat'l Ballet,** succeed the late Erika Hanka as head the **Vienna State Opera Ballet.** During t war Parlic danced here at the Volksop and since then his productions, admir for beautiful folklore elements, have be performed in Austria by Yugoslav co He collaborated with **Lifar** on "L'Amour son Destin" for the **De Cuevas** co. Futu of Hanka's program of teamwork w major contemporary composers is unp dictable now, and **Willy Fraenzel** is mea while re-staging for the co. the 80-year-o "Puppenfee," last done here in '42 befo the production was destroyed by bomb

During the summer the co. performed evenings, to large audiences, at th Genoa-Nervi Festival, and later at th Bregenz Festival. With Bregenz' beautifu lake as background, **Gordon Hamilto** staged an al fresco "Giselle." Next seaso the co. is invited to return, appropriately with "Swan Lake." *Linda Zampo*

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NEWS FROM DENMARK

More on the "Lander Affair": A roya commissioner will try the dancer unio complaints against the decision of th Royal Theatre mgt. to bring back **Haral Lander** for a guest period next March April. Since the union's 1st protests, a the time of the May festival, the dancer have been forbidden to issue furthe statements to the press. Instead a lawyer has been hired to act for them t bring the complaint before the commis sioner. Nothing has been revealed as to the contents of the complaint, but un doubtedly part of it questions the man agement's right to bring back a man who by refusing to appear before a so-called disciplinary court, never has wanted t clear himself of grave accusations. Public opinion is in favor of Lander's return, and it is believed the dancers' union stand little chance of success with their action

The Royal Theatre season began Sept 1, mostly with drama and opera — the ballet's only contribution being a perf. of **Balanchine's** "Symphony in C" and a gala evening on the occasion of Norway's King Olav's visit to Denmark. When **Erik Bruhn** returns his first role will be Albrecht, opposite **Margrethe Schanne's** Giselle. His own "Festa" and a new pas de deux will be among the season's novelties, along with ballets by **Fredbjorn Bjornsson** and **Niels Bjorn Larsen, Flemming Flindt,** recovered from his accident, will be in "Les Millions d'Harlequin." **Birgit Cullberg** will return to Copenhagen to stage her long-delayed "Miss Julie."

Chances are good that Francoise Sagan's "Le Rendez-Vous Manque," with the original cast, will open the 1st season of Copenhagen's newest theatre, Falkoncentret, in Nov. . . . **Birger Bartholin** has opened Copenhagen's 1st int'l ballet studio. *Sven Sorgenfrey*

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